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Edited by
AXEL B. JOHNSON

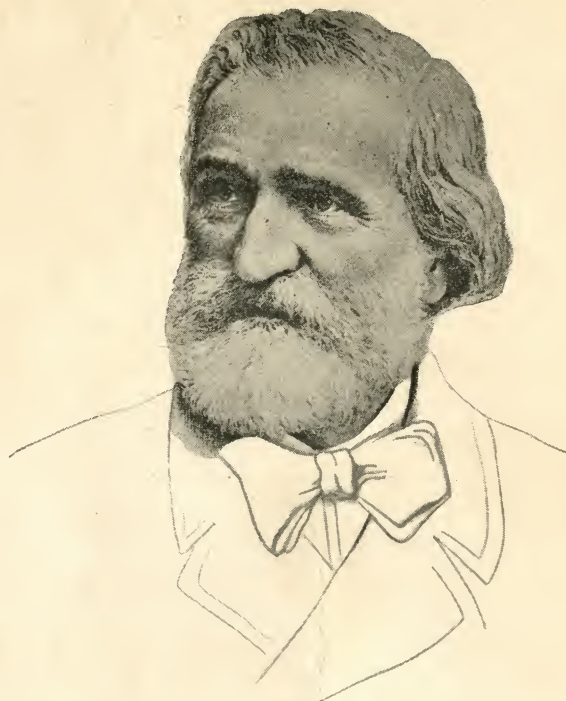
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MUSIC LOVERS'

PHONOGRAPH MONTHLY REVIEW

AXEL B. JOHNSON, *Managing Editor*

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General Review

AS announced in a stop-press note last month the Edison Company has begun to issue electrically recorded needle-cut disks. Their first releases, reviewed in this issue, are distinguished by remarkably clear and powerful recording, and also by a very successful eradication of surface noise. Martinelli's magnificent performance of Celeste Aida and M'Appari (from Martha) is the outstanding work, followed by Carl Flesch's fine violin record of Hubay's Hejre Kati and Vieuxtemps' Reverie, Mario Basiola's performance of the Prologue to Pagliacci, marches by the Goldman Band (Stars and Stripes Forever and The Third Alarm), Kreisler's arrangements of Rimsky-Korsakow's Hymn to the Sun and Song of India played by Arcadie Birkenholz, Calm as the Night and Forgotten sung by Theodore Webb, two Carrie Jacobs-Bond songs by Elizabeth Lennox, and a very strong popular and dance list featuring among others Miss Patricola, The Happiness Boys, Bob Peirce, Vaughn de Leath, B. A. Rolfe's Lucky Strike Orchestra, and the Picadilly Players. I shall look forward to the first Edison symphonic recordings.

From Brunswick we have received a very sonorous violin record of Eili Eili and Kol Nidre played by Max Rosen, At Parting and Songs My Mother Taught Me sung by Kathryn Meisle, another excellent disk by Jessica Dragonette (Old Folks at Home and Love's Old Sweet Song), Spanish-Mexican waltzes in quiet, graceful performances by Louis Katzman and the Brunswick

Concert Orchestra, popular musical comedy medleys by the Colonial Club Orchestra, marches by the Brunswick Military Band, and the usual strong popular list, led by Lee Sims' piano solos and dance disks by Tom Gerunovich's and Hal Kemp's orchestras.

The Odeon list is led by Popy's brilliant Oriental Suite given a most sensational performance by Dr. Weissmann and the Grand Odeon Orchestra. This work is one that should have a place in the popular concert repertory, and these impressive records should do much to make it better known in this country. Dr. Weissmann also conducts performances of two light novelties, Japanese Lantern Dance and Chinese Street Serenade, but they are less striking and effective than the Popy work. Two later releases announced in their advertisement this month did not arrive in time for review in this issue.

Two works share first honors on the Victor list, one the complete opera Aida in nineteen twelve-inch records and the other a small ten-inch disk of the Evolution of Dixie, played by the Victor Concert Orchestra under Mr. Bourdon. Despite the disparity in size the smaller work is if anything even more impressive than the larger. Mr. Bourdon again proves his astonishing skill as a conductor and the recording of this amusing and effective concert piece is superlatively brilliant. I can give it the most hearty recommendation. The stars of the Aida performance are Dusolina Giannini, who sings the part of Aida, and Carlo

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Sabajno, who conducts in masterly fashion. Recording and performance are remarkably good throughout the entire work.

Dr. Hertz and the San Francisco Orchestra provide the first complete electrical recording of the Ballet from Massenet's *Cid* to be issued in this country. The performance is a colorful one, reminding me of his memorable *Capriccio Espagnol* records. The leading vocal release is Bach's *Kom Süßer Tod* and Brahms' *Wiegenlied* and *Sapphische Ode* sung by Hulda Lashanska and chorus, followed by two Neapolitan songs by Tito Schipa, familiar arias from *Trovatore* and *Samson et Dalila* by Louise Homer, and arias from *Faust* and *Traviata* by Giuseppe De Luca. Harold Bauer plays Grieg's *Album Leaf in A* and Brahms' *B minor Capriccio*, Fritz Kreisler re-records his well-known versions of Dvorak's *Slavonic Dance No. 1* and *Songs My Mother Taught Me*, the Republican Guard Band plays *La Marseillaise* and *Marche Lorraine*, Bourdon and the Victor Concert Band are heard in two novelty pieces (*Patrol Comique* and a *Hunting Scene*), and the Victor Light Opera Company offers *Gems* from the popular operettas "*Follow Thru*" and "*Hold Everything*."

Columbia's list is unusually extensive this month, containing three album sets in addition to the Chopin Piano Sonata by Percy Grainger which was announced in these pages last month but which was not received in time for review then. The second release in the Columbia Operatic series is *Traviata* in a complete recording by artists and chorus of La Scala, accompanied by the Milan Symphony Orchestra under Lorenzo Molajoli. The performance is crisp and very spirited, and the recording is strikingly realistic. A feature of the set is the accompanying libretto containing Mr. Compton Mackenzie's English prose translation especially written for the Columbia Company. The other two sets are both Brahms works, one the lovely quintet for clarinet and strings, played by Charles Draper and the Lener String Quartet, and the other the Violin Concerto in a very dashing performance by Joseph Szigeti and the Hallé Orchestra under Sir Hamilton Harty. This is not the only treat for collectors of violin records, for in addition are disks by Georges Enesco, the noted Roumanian composer-conductor-violinist, Zimbalist, and Yelly D'Aranyi, all of which are highly meritorious. Orchestral records include Weber's *Preciosa Overture* conducted by Dr. Weissmann, intermezzos from *Cavalleria Rusticana* and *Amico Fritz* conducted by Molajoli, Grofé's *Mississippi suite* played by Jack Payne's British Broadcasting Company Concert Orchestra, and Weber's *Invitation to the Dance* conducted by Felix Weingartner. Alexander Kipnis sings familiar arias from *Lohengrin* and *Tannhäuser*, Grainger plays his fantasy on *Rosenkavalier* melodies, Quentin Maclean plays familiar Ketelbey pieces on the Compton Theatre Organ, Edith Lorand plays *Love's Dream After the Ball* and Linke's *Indra Waltz*, A. Pini plays 'cello versions of Rubinstein's *Melody in F* and Foulds' *Keltic Lament*, Fraser

Gange sings *Invictus* and *The Blind Ploughman*, and the Columbia band has two records of patriotic songs and state marches. All this in addition to the usual long dance and popular lists.

Among the "foreign" supplements that from Victor is unusually rich in "finds." Special mention goes to Johann Strauss' *Radetzky March* and *Perpetuum Mobile* conducted by Dr. Blech, and the same composer's *Freut' Euch des Leben* conducted by Knappertsbusch, arias from *Madame Butterfly* by Margaret Sheridan, arias from *La Gioconda* and *Forza del Destino* by Aureliano Pertile, a *Tosca Fantasy* by the Royal Italian Marine Band, Spanish songs by José Mojica, two records of national music by Dohnanyi and the Budapest Philharmonic Orchestra, and a novelty bird record by nightingales in the Reich Aviary, Bremen. Comment on the *Radetzky March* record was made here sometime ago when the imported pressing was heard at the Studio, but again I advise everyone to hear this remarkable little record. The features of the Odeon foreign lists are Tauber's record of songs by Erwin and Léhar, waltzes by Dajos Bela's Orchestra, marches by the Becker Military Band and the Grosses Odeon Orchester, choral selections by the Stockholms Studentsångareförbund, and a *Vogelhändler Potpourri* by the Grosses Streichorchester. Columbia features a zither record of Viennese waltzes, two brilliant marches by the Milan Symphony Orchestra, and Portuguese marches by the Banda da Guarda Republicana do Porto. Brunswick concentrates as usual in the Italian and Spanish-Mexican fields, issuing a long series of commendable disks in each classification.

Through the kindness of Mr. P. Pickering, General Manager of the Edison Bell Company of London, we have been sent a shipment of Edison Bell "foreign" records among which there are many works of general significance. The reviews have had to be postponed until next month on account of lack of space.

This month we are glad to welcome a newcomer to the ranks of American importers, the International Records Agency, of Bellerose Manor, New York, conducted by Mr. A. J. Franck, and specializing particularly in the less familiar makes of foreign records. Among the importations received from the various importers this month are Grieg's Piano Concerto and other piano pieces by Maurice Cole (*Broadcast Twelve*), the English Columbia set of *Aida*, Dr. Muck's superb version of the *Tannhäuser Overture* (German H. M. V.), Dr. Blech's performance of the Second Liszt Polonaise, an album of Spanish religious music, "*Semana Santa en Sevilla*" (Spanish H. M. V.), Ravel's *Harp Septet* (H. M. V.), and Liszt's *Hungarian Rhapsody No. 14* played by Mark Hambourg.

The features of this month's European releases are two long-awaited major works: Stravinski's *Sacre du Printemps* and Delius' *Sea Drift*. The former is issued by the French H. M. V. (four records) and played by the Continental Symphony Orchestra conducted by Pierre Monteux,

former conductor of the Russian Ballet and the Boston Symphony, and the one to give Stravinsky's most celebrated work its première. *Sea Drift* is a feature of the new Decca Record Company in England and it is performed by the New English Symphony Orchestra and Choir under an unnamed conductor; the baritone soloist is Roy Henderson (three records).

The English Columbia Company's orchestrals are Mengelberg's *Oberon Overture* (already released in this country) with the fourth side occupied by Sir Henry Wood's performance of Dvorak's *Slavonic Dance in G Minor, Op. 46, Set 2*; the first record of the Zürich (Switzerland) Tonhalle Orchestra, conducted by Dr. Volkmar Andreae in Vivaldi's *Concerto Grosso in D minor*; and—in the lighter class—Eric Coates *Four Ways Suite* played by the Royal Cinema Orchestra, and flute-piccorno "novelties" by the Gennin Brothers with the Bournemouth Municipal Orchestra under Sir Dan Godfrey. The Choir of St. George's Chapel under Sir Welford Davies is heard in a special "King's Thanksgiving" record; the Poltronieri String Quartet make their first appearance under the Columbia label with the *Canzonetta* from Mendelssohn's *Quartet in E, Op. 12, No. 1*, and the *Serenade* from Haydn's *Quartet in C, Op. 55, No. 4*; Harold Williams and Francis Russell sing duets in English from Act II of *Otello*; the B.B.C. Choir and Orchestra under Percy Pitt give the *Pilgrim's Chorus* and *Grand March* from Tannhäuser. Two novelty releases are a two-part humorous monologue "The Hole in the Road" by George Graves and Myles Clifton, and an album of twelve records by Walter Ripman, illustrating his "First English Book," a famous British textbook designed to aid foreigners in learning the English language.

As with Columbia there is no album set on the H. M. V. list. Excluding American re-pressings, the leading works are the Mozart-Steinbach German Dances by Dr. Blech and the Berlin State Opera Orchestra; duets from *Manon Lescaut* sung by Margaret Sheridan and the Aureliano Pertile from La Scala Orchestra under Sabajno; Liszt's *Sonetta del Petrarca in E* and *Valse Improptu* played by Frederic Lamond (piano); Friml's *Twilight* and the Pergolesi-Sharpe Air played by Cedric Sharpe ('cello); *Gems* from *Maritana* by the Light Opera Company; *Wilson's When Dull Care* and *Ireland's When Lights Go Rolling*, sung by Stuart Robertson.

The outstanding work in the Parlophone list is a three-part *Euryanthe Overture* played by Max von Schillings and the Berlin State Opera Orchestra. Schillings conducts the *Abu Hassan Overture* on the odd record-side. Anna Linde, accompanied by a string orchestra, plays Bach's *Harpsichord Concerto in G minor*—the composer's transcription of his own *A minor Violin Concerto*; Claudio Arrau, pianist, plays a two-part version of Liszt's *Fountains at the Villa D'Este*; the Sieber Choir sings a vocal version of *Tales from the Vienna Woods*; Dr. Weissmann

conducts the *Prelude to Traviata* and *Overture to Norma*; Edith Lorand's Orchestra plays *Waldteufel's Skaters* and *Très Jolie waltzes*; Cloëz and the Opera-Comique Orchestra plays the Introduction to Moussorgsky's *Fair at Sorotchintsi*, the *Gopak* from the same work, and Debussy's *Golliwogg's Cakewalk*; Seinmeyer and Jung sing familiar duets from *Hänsel und Gretel*; Elisabeth Feuge-Friederich sings *Elisabeth's Prayer* and *Dich teure Halle* from *Tannhäuser*; M. Micheletti with the Opera-Comique Orchestra sings the *Cavatina* from *Romeo and Juliet* and *Elle ne croyait pas* from *Mignon*; and Richard Tauber sings *Friml's Rose Marie* and *Indian Love Call*.

Miscellaneous British releases include a two-part version of Grainger's *Jutish Medley* played by a Symphony Orchestra under Basil Cameron (Decca); a two-part ten-inch version of *Finlandia* played by the Athenaeum Symphony Orchestra under F. Adlington (Metropole); Valentini's *Gavotte* and Kindler's *Roumanian Sketch* played by Hans Kindler—'cellist (Decca); two *Esperanto* records of scenes, stories, and songs made under the direction of Dr. Findlay (Gregg Publishing Company); a two-part version of the *Lakme Bell Song* by Olga Olgina (Decca); *Vissi d'arte* and *Musetta's Waltz Song* by Stiles Allen, Soprano (Electron); *Camen Flower Song* and *Onawa awake* from Coleridge-Taylor's *Hiawatha* (Electron); the first book—three songs—of *Vaughn-Williams' Songs of Travel*, sung by Dale Smith (Decca); and a special issue of *Sound Test Records*—from Parlophone—consisting of three double-sided records of "howling and gliding tones" for testing instruments and accessories and for experimental work.

Miscellaneous Continental releases include Honegger's recent work *Rugby* conducted by Coppola (French H. M. V.), Schumann's *Symphonic Variations* played by Robert Casadesus (French Columbia), Dukas' *La Peri* conducted by Ruhlmann (Pathé-Art), Schumann's *A minor Quartet* and Mozart's *Quartet No. 6 in C major* played by the Capet String Quartet (French Columbia), Bach's *Toccat* and *Fugue in D minor* and the *Toccat* from Widor's *Fifth Symphony* played by Commette on the St. Jean Cathedral organ (French Columbia), *La Bohème* in complete form by artists of La Scala conducted by Sabajno (Italian H. M. V.), the *Tannhäuser Overture* and *Bacchanale* conducted by von Schillings (Parlophone), *Morning Noon and Night in Vienna* conducted by Bodanzky (Parlophone), Beethoven's *Third Leonora Overture* conducted by Josef Rosenstock (Parlophone), a re-recording of Dr. Weissmann's version of the *Invitation to the Dance* (Parlophone), Bizet's *Patrie Overture* conducted by Coppola (French H. M. V.), and Smetana's *Libussa Overture* (Parlophone).

Rev. Herbert B. Satcher has already completed the typescript of the Indices to volumes one and two of the magazine and that to volume three will be completed as soon as this issue is out. Announcement of the cost will be made next month and we hope to have the indices published some-

time in October or November. Rev. Satcher has planned each index in seven major divisions, as follows:

I. GENERAL INDEX. An alphabetical list of contents, including titles of all articles, departments, and notes without captions.

II. CONTRIBUTORS. This includes not only authors of articles and managers of departments, but also all contributors to the correspondence department.

III. ILLUSTRATIONS.

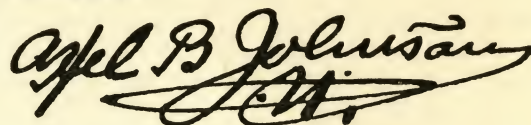
IV. RECORDS REVIEWED. 1) Alphabetical list of classifications of records by nature, nationality etc, 2) Principal records reviewed listed alphabetically under composers with dates, opus numbers, etc. 3) Records impracticable to include in the above section, listed alphabetically by

title, with composer (when known) in parentheses after the title.

V. RECORDS RELATING TO PARTICULAR PERSONS OR ORGANIZATIONS OR SPECIAL SUBJECTS. This index shows the location of the valuable lists appended as record bibliographies to various articles in the magazine.

VI. RECORDING ARTISTS.

The task is one of the greatest magnitude but Rev. Satcher has worked it out with a remarkable thoroughness of detail. The indices will be indispensable to every record collector and student of the phonograph.



Massenet and His Music

By JAMES HADLEY

(Continued from the last issue)

THREE years after the production of "Le Roi de Lahore" in May, 1880 — Paris heard "La Vierge," a légende Sacrée in four scenes, but even the presence in the cast of Mlle. Krauss, a famous dramatic soprano, could not carry the work to success. Its failure is difficult to understand, since the score is marked by an abundance of beautiful melodies, and it written with all the dexterity and charm that we associate with the name of Massenet. Of this ill-fated score only two numbers have survived. One of these is the "Danse Galiléenne", of an exotic allure, which occurs in the second scene, The Marriage of Cana. The Assumption, the fourth scene, opens with a prelude entitled "The Last Sleep of the Virgin," which has attained a world-wide popularity. We must be prepared for the essentially sentimental spirit of French art when religion is concerned in it, so this elegant and gracefully lyrical treatment of a sacred subject rouses in us no especial surprise.

The principal motive of this famous Prelude is an adorable phrase murmured by the solo Violoncello, over an accompaniment played by muted violins. Victor Wilder says in "Le Menestrel":—

"Nothing more suave and more seraphic could be imagined than this ravishing Prelude."

"Le Dernier Sommeil de la Vierge"—to use its French title—has been recorded sympathetically and with much beauty of tone by the Minneapolis Symphony Orchestra under the direction of the

eminent Henri Verbrugghen. It is a gold seal Brunswick record, No. 50058-A, and is one of the most desirable of recent issues.

The libretto of Massenet's opera, "Hérodiade," is founded, of course, upon the Biblical story of John the Baptist at Herod's court, his wrath at the wickedness of the king and his queen, Herodias, and the licentiousness of the kingdom, terminating in the death of the Prophet.

After Oscar Wilde's mentally-diseased Salomé, it was both a surprise and a relief to see a Salomé, who, pursued by the unwelcome attentions of her step-father, Herod, far from demanding the head of John the Baptist, loves him with "a chaste flame", and stabs herself when she learns that he has been executed by the order of Queen Herodias, her mother. It will be seen at once that "Hérodiade" is scriptural romancing à la Parisienne; a very much modernized form—a Paris version, so to speak—of the sacred story. "Hérodiade" was first queen at Brussels, and more than four hundred Parisians travelled thither to witness the première. The opera was accorded a veritable ovation, Massenet himself being the recipient of such a welcome as had never before been witnessed at the Théâtre de la Monnaie. Three years later,—in February, 1884—it was given in Paris, with Jean and Edouard de Reszké and Victor Maurel in the cast of singers. When the opera was revived at the Théâtre de la Gaité, in 1903, the role of Salomé was assumed by Mlle.

Emma Calvé, whose performance in this part has never been equalled.

When that intrepid genius, Oscar Hammerstein, gave "*Hérodiade*" its first American performance at the Manhattan Opera House, in 1909, the role of Salomé was sung by Mlle. Lina Cavalieri, one of the most famous beauties of the nineties. Of course America never saw Cavalieri at her most delicate period of perfection—the sort of thing that kept Paris awake daytimes, and made fifteen beauty-bored Croesuses ask her to a dinner-party with no other women, so they could stare at her in unhampered appreciation. Singing had done regrettable things to her throat, chest and jaw . . . she is not nice looking "in action", but there are her wonderful eyes of two souls—the soul of a fawn and that of a circe. Cavalieri had wide-set-apart eyes. That always means one of two things. It was the other one with her. And, perhaps most remarkable of all is the woman's superb poise; where she picked it up, between the streets of Rome and the boulevards of Paris, all things considered, is curious.

Reutlinger has photographed innumerable poses of Cavalieri—each more beautiful than the other—that are veritable miracles of loveliness.

"*Hérodiade*" is more in the accepted style of grand opera than most of Massenet's other works. The composer's great admiration for Wagner is well known, and in certain scenes his employment of the "Leit-Motif," or guiding theme, reaches an almost symphonic level. "*Hérodiade*" contains much of the best music that Massenet has ever written, and abounds in splendid tunes; indeed, only "*Le Roi de Lahore*," and "*Manon*" exhibit such a spontaneous flow of beautiful melody. Massenet excelled as a musical colorist, but he is equally great as a melodist. He often declared that melody was the basis of all music, "as the good earth is beneath everything." Oscar Hammerstein evidently agreed with this view, for he wrote to the *New York Times*:—

"Massenet is the last of the great melodists. While other composers of the day are striving for unusual orchestral effects and strange combinations of instruments he was writing melody. It seems to me that most opera composers write for musicians: Massenet wrote for the public, and he will always rest near to their hearts." Said one eminent writer:—

"One of the most individual qualities of Massenet's music is the marvellous blending of his harmonies with the melodies they accompany." It is this rare and mysterious quality that give the master's compositions their indefinable appeal and allure. Singers have always loved Massenet's music, for he thoroughly understood writing for the voice; he never allowed his orchestration to hide the vocal timbre. Rather did he always blend voice and orchestra in such a manner that each special color could be distinguished.

Some of the most fascinating pages of "*Hérodiade*" have been recorded on the disks, and many of the songs are conveniently detachable from the score.

Act I is enriched with the famous air, "*Il est doux, il est bon*", one of the inspirations of the opera that must ever be treasured by all music-lovers. Mme. Calvé's exquisitely trained voice, always remarkable for its beautiful timbre and emotional quality, is shown at its best in this record. (Victor, 88130.)

Sir Landon Ronald tells how Mme Emma Calvé, then at the height of her fame as "*Carmen*," was induced to sing for the records. She had been hard to win, and Sir Landon had great difficulty in overcoming her prejudices. He lured her as far as the door of the gramophone company's offices, and then she refused to go in. In agitation, he implored her to wait at least a moment in the cab. Meanwhile he dashed upstairs and had the check for the woman's fee hastily written out. Thus he then flaunted in her face. She was won.

A fine record of this same aria is sung by Mme. Jeritza (Victor, 6604). I freely admit her beauty and magnetism—even if the latter is of a certain German hoyden type, more familiar in the Music Hall than in the Opera-House. Her high notes are powerful, but the lower and middle registers too often lack resonance. She was in especially good voice, however, when this aria was recorded, and, with two exceptions, it seems to me to be the best record she has made. It has points of much beauty. There is also, from act I, the splendid duett with Herod, in which Herodias, infuriated, demands the head of the Prophet, John, saying that he has called her vile names. Herod, distraught and irritated, impatiently refuses her request. His former favorite is amazed. She recalls to him how she had abandoned husband, child and all else, for his sake. She fights desperately to regain her former power over Herod, but to no avail; he desires only Salomé.

1. "NE ME REFUSE PAS, TOI, MON SEUL BIEN"

2. "SALOME, DEMANDE UN PRISONER."

This record, 12-inch, Parts I and II, is sung by Mlle. Suzanne Brohly, a mezzo-soprano of the Opéra-Comique, and M. Rouard, a baritone of the Opéra. (F.G.Co. W 383).

In act 2 is the familiar "*Vision Fugitive*", one of the most famous airs in the baritone repertory. The Victor Co. lists two fine interpretations of this great aria; de Gogorza (88153), and Werrenrath—the finer of the two, (74610). This great number is sung with all imaginable artistry by the incomparable Battistini. This record is always looked upon as a model of style. (English Gramophone Co., DB. 149.)

The first scene of act 3 passes in the house of Phanuel, a young Jewish astrologer. He is gazing at the city, which lies silent under a starry

sky, and prophecies the fate which is to overwhelm it. Journet sings this air in his usual admirable style "O Shining Stars" (Dors, ô cité perverse") Victor 74152. The great Prison duett occurs in the first scene of Act 4. There are two records from this part of the opera, and both are taken from the music allotted to John. The air, "Adieu, Donc, Vains Objets", sung by Georges Thill of the Opéra (Columbia, 5083-M) occurs at the beginning of the scene. The same number is sung in remarkable style by Fernand Anseau, the sensationally successful young tenor of the Chicago Company. Mary Garden regards him as the most important of recent "discoveries." This is a Victor record, No. 6104. From the Finale of the scene is "Quand Nos Jours S'eteindront Comme une Chaste Flamme", sung by the great Italian tenor, Tamano, with a richness of tone and a prodigality of vocal resource that is astonishing. The number might have been written expressly for Tamagno, so well does it suit his voice and style. (This record is from the Gramophone Co., of England, DR, 101).

Scene 2 is the great festival in honor of the pro-consul, Vitellius, the representative of Caesar, and of all-conquering power of Rome. Here the ballet is danced by beautiful slaves—the captive maidens of Egypt, Babylon, Gaul and Phoenicia. Beside these four characteristic dances, there is a Finale-Bacchanale. This is some of the most remarkable ballet-music ever written. The melodies are of extreme originality, and are contracted with consummate skill. They are known and admired the world over, but it may easily be that only musicians will be able to fully appreciate the many exquisite details of the orchestration. No. 1 is "Les Egyptiennes" suggesting formal posturings, nonoring strange hawk-faced gods in the land of the lotus and the sacred Ibis, by the banks of the Nile—the river of the ages. No. 2, "Les Babylonniennes", is mimed and danced by groups of auburn-haired amazons—the female warriors who were the favorites of Semiramis, the beautiful, voluptuous but wholly mythical Assyrian queen whom tradition has proclaimed as the founder of Babylon and all its wonders. The dancers carry shields of silver, and golden swords, while their helmets and armor are inlaid with carnelian, jasper, sardonyx and amethyst, cut in every conceivable shape. The music accompanying this rhythmic sword-play and mimic battle is of an incisive brilliancy, while the harmonic treatment is novel and daring.

No. 3, "Les Gauloises", is of extreme grace and delicacy. These silvery scales and airy runs—true musical swallow-flights—indicate the capricious and volatile—and fascinating—gallic temperament. The golden-haired, white-robed maidens, with their garlands of oak-leaves and mistletoe, make of this joyous "allegro", with its elegant measures, a veritable dance-poem.

No. 4, "Les Pheniciennes", is from the purely musical point of view, by far the most beautiful

of the "Hérodiade" dance-airs. A slow and languorous melody is first heard—then, with accelerated tempo, another theme is introduced, and presently these two are interwoven in a tonal web of iridescent richness that fairly seems to glow with all the colors of the rainbow. Indeed, one is tempted to employ the language of rhapsody in describing the jewel-like beauty of this extraordinary dance-fantasy. It is interesting to learn that Massenet himself considered this to be the most beautiful air-de ballet that ever came from his pen.

The "Finale" is spirited, and appropriately exotic in its coloring, and is distinguished by the florid figuration so characteristic of Eastern music. The character of the two main themes is strange and barbaric. It is said that the composer heard these native melodies in the Syrian desert, which he crossed on the way from Damascus to Bagdad.

The Victor Co. offers a very fine "Hérodiade" grand selection, a 12-inch record record played by Arthur Pryor's Band, (No. 31786). This selection opens with certain measures of the celebrated Prelude to act 4, followed by a passage showing Massenet's skill in contrapuntal writing. The Prelude to "Hérodiade" (the opera has no overture) is brief but full of interest. It is based upon two opposing themes—that of "Hosannah", of simple and dignified beauty, and that of the fierce malediction of Jean, which surges up menacingly from the bass. We hear a phrase of the "Vision Fugitive", passing into the minor mode, followed by the rather more conventional men's chorus, "Romans! we are romans!", sung at the festival in honor of Vitellius—of the stirring and martial character, closes the selection with brilliance.

One always expects the very best from Arthur Pryor and his band of virtuoso musicians, and, it may be added, one is never disappointed. It is, however, a distinct surprise to find so much interesting material presented in so small a space.

The French Gramophone Co. lists a wonderfully complete and beautiful "Hérodiade" Fantasia, played in masterly style by the Musique de la Garde Republicaine, on two sides of a 12-inch disk, (L, 515).

"Les Egyptiennes", the first of the ballet airs from "Hérodiade", was used by the famous beauty, Cléo de Mérode, when she presented her Cambodian dances at the Folies Bergère. Mlle. de Mérode's madonna-like beauty contrasted piquantly with the costumes of Siam which she wore, and which had actually been used by one of the King's dancers, from the Royal Palace at Bangkok, in Indo-China. The lovely Belgian's dancing was described, not without a touch of malice, as "a success of beauty", but Massenet's music was always rapturously applauded.

(To be continued)

The Musical Ladder

By ROBERT DONALDSON DARRELL

(Continued from the July issue)

THE list of "first" records given previously formed a nucleus of phonographic literature that might be safely used with persons of average intelligence and no musical training. The next lists will be classified, for already at this stage of the game the novice will begin to exhibit distinct preferences for some types of composition and lively prejudices against others. The musician smiles at such prejudices and rightfully, but people do cling to them and in educational work they cannot be ignored. On the negative side they consist usually of a strong dislike of the solo voice, or solo piano or violin. A dislike of orchestral works is less often found; at most the novice remains comparatively indifferent to it. On the positive side, the beginner may show strong favoritism for operatic pieces, purely orchestral music, or various solo instruments . . . in fact almost every type will have its earnest supporter. Of late the piano and violin seemed to have declined in favor. The band still has its devotees, but they are by no means as numerous as a decade or two ago. Operatic excerpts retain their popularity. The organ (played in both legitimate and movie style) is growing in favor, but it is orchestral music (and orchestra and chorus) that has grown most rapidly in popularity and with it the lion's share of educative work must be done.

One of the first types of composition of general appeal and educational value is none other than the tried and true march, surely one of the oldest and most familiar musical forms. A good march possesses the elemental requirements discussed in an earlier installment: clear bright rhythm and tunefulness, both in their simplest forms. Well scored, it possessed abundant color in addition. March performances by no means should be confined to bands alone, incomparable as the effect may be of a fine march played by a first rate band. The editorial comment in the June issue of this magazine called due attention to the potentialities of march performances by full symphony orchestras. Beside the true march, of which Sousa is the supreme exponent, there is a variety of processional pieces and variants on the march form, many of which will well serve educative purposes. Advancement may gradually be made from the simple military march to the highly developed cortège or march movements in symphonies.

First a brief list of some of the best march records by bands:

Stars and Stripes Forever and **Fairest of the Fair** Victor 20132 Sousa's Band

Iowa Corn Song and **The Conqueror** Victor 20269 Official American Legion Band

On Wisconsin and **Minnesota** Columbia 1325-D Columbia Band

Stars and Stripes Forever and **National Emblem** Brunswick 3515 Roger's Band

Thunderer and **On Wisconsin** Brunswick 4003 U. S. Military Academy Band

West Point March and **Football Songs** Brunswick 4007 U. S. Military Academy Band

Semper Fidelis and **High School Cadets** Victor 35848 Victor Band

Hail Our Country and **Memories of Lorraine** Odeon 3512 Odeon Military Band

Hail to the Flag and **Friends Forever** Columbia 1644-D Columbia Band

El Capitan and **Washington Post** Brunswick 3622 Roger's Band

On the Mall and **Pioneer** Victor 20559 Pryor's Band

High School Cadets and **Under the Double Eagle** Victor 19871 Sousa's Band

Gathering of the Clans Columbia 37019-F Grenadier Guards

El Capitan and **National Game** Victor 20191 Sousa's Band

Second Connecticut and **Semper Fidelis** Victor 20979 U. S. Marine Band

Golden Jubilee and **Riders of the Flag** Victor 22020 Sousa's Band.

The "first" list contained several of the best known marches and processional pieces in orchestral recordings: Norwegian Bridal Procession, Parade of the Wooden Soldiers, Pomp and Circumstance March No. 1, Marche Slave, School of the Fauns, and Grand March from Aida. A second group of orchestral works in this form follows. (All records are electrical unless starred.)

Radetzky March (Johann Strauss) Victor 4127 Blech—Berlin S. O. H. (see page 421); Columbia 50122-D Strauss' Orchestra

Rakoczy March (Berlioz) Columbia 50086-D Harty—Hallé Orchestra; Victor 6823 Stokowski—Philadelphia Symphony; Columbia 50155-D, Dohnanyi—Budapest Philharmonic; British Columbia L-1810 Mengelberg—Amsterdam Concertgebouw.

March of the Toys (Herbert) Victor (in album C-1) Shilkret—Victor Orchestra; Columbia 50060-D Bowers—Columbia Symphony.

Funeral March of a Marionette (Gounod) Victor 6639 Hertz—San Francisco Orchestra.

Marche Miniature (Tchaikowsky) Victor 6835 Gabrilowitsch—Detroit Symphony; *Victor 547 Muck—Boston Symphony

March of the Little Lead Soldiers (Pierné), Victor 19730 Concert Orchestra

March (Bizet Petit Suite) Victor 19730 Concert Orchestra

Wedding March (Mendelssohn) Columbia 50051-D Bowers—Columbia Symphony; Odeon 5136 Weissmann—Grand Symphony; Victor 6678 (in album M-18) Hertz—San Francisco Orchestra

Bridal Chorus (Wagner: Lohengrin) Columbia 50051-D Bowers—Columbia Symphony; Victor 9005 Coates—Symphony Orchestra and Chorus.

- Wedding Cortège** (Rimsky-Korsakow: Coq d'Or) Columbia 50030-D Pitt—B. B. C. Orchestra; Parlophone R-20062 Pierne—Concerts Colonne
- Coronation March** (Meyerbeer: The Prophet) Columbia 50047-D Bowers—Columbia Symphony; Odeon 5158 Weissmann—Grand Symphony
- Entrance of the Guests** (Wagner: Tannhäuser) Odeon 5158 Weissmann—Grand Symphony Orchestra; H. M. V. D-1498 Blech—Berlin S. O. H.; *Victor 6478 Stokowski—Philadelphia Symphony
- War March of the Priests** (Mendelssohn) *Victor 6464 Mengelberg—N. Y. Philharmonic
- Entrance of the Bojars** (Halvorsen) Brunswick 50149 Sokoloff—Cleveland Symphony; Columbia 5055-D Bowers—Columbia Symphony; *Victor 6464 Mengelberg—N. Y. Philharmonic
- Queen of Sheba Cortège** (Gounod) Victor 35763 Pasternack—Victor Symphony
- Triumphal March** (Grieg: Sigurd Jorsalfar) Victor 35763 Pasternack—Victor Symphony
- Marche Militaire** (Schubert) Brunswick 50153 Verbrugghen—Minneapolis Symphony; Victor 6639 Hertz—San Francisco Orchestra; Victor 9308 (in album C-3) Shilkret—Victor Orchestra; Parlophone E-10790 Cloez—Opera Comique Orchestra; French Columbia D-15134 Cohen—Symphony Orchestra.
- Marche Militaire Francaise** (Saint-Saens) Victor 9296 Coppola—Continental Symphony.
- Marche Heroique (Saint-Saens)** Parlophone E-10822 Cloez—Opera Comique Orchestra
- Procession of the Sardar** (Ippolitow-Iwanow: Caucasian Sketches) Victor 1335 Stokowski—Philadelphia Symphony; Brunswick 77008 International Orchestra; *Columbia 7013-M Stransky—N. Y. Philharmonic
- Pomp and Circumstance Marches** (Elgar) Nos. 1 and 2 Victor 9016 Elgar—Royal Albert Hall Orchestra; Nos. 3 and 4 H. M. V. D-1301 Elgar—Royal Albert Hall Orchestra
- Cortège de Bacchus** (Delibes: Sylvia Ballet) Victor 35879 Bourdon—Victor Symphony
- March of the Dwarfs** (Grieg: Lyric Suite) Victor 9074 Ronald—R. A. H. Orchestra
- Norwegian Rustic March** (Grieg: Lyric Suite) Victor 9073 Ronald—R. A. H. Orchestra
- March** (Borodin: Prince Igor) Columbia 50130-D Beecham—Royal Philharmonic
- Gum Suckers' March** (Grainger) Columbia 7147-D Grainger—Columbia Symphony
- Homage March** (Wagner) Columbia 7155-M Godfrey—Symphony Orchestra; Victor 9158 Siegfried Wagner—Berlin S. O. H.
- Kaiser March** (Wagner) Columbia 50081-D Godfrey—Symphony Orchestra
- Hoch- und Deutschmeistermarsch** Odeon 85195 Grosses Odeon Streichorchester
- Alten Kamaraden** Odeon 85191 Grosses Odeon Streichorchester
- Das ist mein Oesterreich** (Fetras) Odeon 85187 Grosses Odeon Streichorchester
- Jolly Coppersmith** (Peters) Odeon 10506 Grosses Odeon Streichorchester

Among the above marches a few might be singled out for special mention: Dr. Blech's performance of Johann Strauss' Radetzky March, the Hoch-und Deutschmeistermarsch by the Grosses Odeon Streichorchester, the American Legion Band's disk, the two United States Military Academy disks, and Sousa's coupling of his own Stars and Stripes Forever and Fairest of the Fair. The Funeral March of a Marionette, the Entrance of the Bojars, Berlioz' Rakoczy March, the Procession of the Sardar, and the Wedding

Cortège from Rimsky-Korsakow's Coq d'Or are all excellent compositions for educational work and to most novices will be more novel than the familiar Schubert Marche Militaire, Meyerbeer's Coronation March, Mendelssohn's Wedding March, etc.

Later on marches and processional pieces from various symphonies may be used: the March to the Scaffold from Berlioz' Fantastic Symphony is good, and so is the March-Scherzo from Tchaikowsky's "Pathetique." It is unfortunate that Mahler's First Symphony has never been recorded. As I remember, it contained a very effective, semi-grotesque march movement. Other pieces in this form that might be mentioned are: Holst's Marching Song (in the Columbia album of his Planets Suite): Turina's Procession del Rocio (recently recorded by Arbos for Columbia); the march finale of Respighi's Pines of Rome (Fonotopia and Italian Columbia); and Rabaud's Procession Nocturne (French Columbia). The familiar "funeral marches" of Beethoven (slow movement of the "Eroica") and Wagner (Siegfried's Death) are not strictly marches at all, but funeral music,—a very different thing.

Waltzes

Of all dance musical forms the waltz is perhaps the most popular and lends itself the most readily to concert treatment. The Viennese waltz has an irresistible appeal for the most learned musician no less than the veriest novice. Was it not the great Johannes himself who wrote at the end of a Strauss waltz, "Alas, not by Brahms!"? Waltz records have been particularly effective in popularizing the phonograph, perhaps the most famous of all these disks being Stokowski's Blue Danube Waltz, one of the best selling celebrity records ever issued. Phonographic waltz literature is very extensive and for the most part of high quality. A brief list much necessarily exclude many good disks, but those named below are some of the best known. They can be put to excellent service in appreciation work, for they may be used with both safety and good effect at almost any stage of musical development. Indeed, the experienced music lover will find pleasure in any and all of these records; by no means do they need to be restricted to educational work only. (Unless otherwise specified, the waltzes are all in one-part versions.)

Strauss Waltzes

The name "Strauss" is virtually a reflex thought to the word "waltz." Johann the incomparable and the others—scarcely less talented—of his family have enriched musical literature with a vast collection of waltzes, the largest part of which is entirely unknown to the average younger music lover of today. Phonographic attention naturally has been concentrated on the most familiar pieces and these are mostly available in a number of recorded versions. But the less hackneyed waltzes are gradually coming into prominence, largely through the recordings of various European concert orchestras, exemplified by the

Marek Weber and Edith Lorand organizations. In the American concert halls waltz playing seldom achieves the authentic Viennese flavor and color. The fluent iridescent lines of the dance poem coagulate into a flaccid, spiritless concert piece. Fortunately there are still foreign conductors from whom we may learn the true subtleties and beauties of the most graciously "musical" of all dances. But it is to the phonograph that we must look for the re-birth of the Viennese waltz tradition. By hearing good waltzes in authentic recorded performances American music lovers will soon learn to show more discrimination than at present when the charm of the music itself—no matter how it is played—often leads them to shower approval on flashily brilliant performances and to ignore those of quieter but infinitely more genuine appeal.

I understand that an extensive study of the Strauss family and their waltzes is scheduled for appearance next fall or winter in THE PHONOGRAPH MONTHLY REVIEW, and at that time the magazine will print a fairly complete list of Strauss recordings. So for the present it is sufficient to pick out for mention only a few of the more significant records.

On the Beautiful Blue Danube enjoys the greatest popularity, both concert and phonographic. The most ambitious recording is that in four parts, played by Erich Kleiber and the Berlin State Opera Orchestra for Vox (01896-7 G), available in this country only through the importers. There are several good two-part versions: by Weingartner and the Royal Philharmonic (Columbia 50084-D), Dr. Blech and the Berlin State Opera House (Victor 68928—German list), Dr. Mörke and the Grand Symphony (Parlophone E-10636), and probably others. Of the performances recorded on one record side, and hence considerably cut, I might mention the hotly-debated one by Stokowski and the Philadelphia Symphony (Victor 6584—with Tales from the Vienna Woods) and one by Marek Weber's Orchestra (Odeon 3017—with Southern Roses). Two of the several choral versions are very good, the one by the Vienna Philharmonic Chorus and Orchestra (Victor 59098—German list) is particularly effective. The other is by the Seiber Chorus and Orchestra (Odeon 85206—German list). The Schultz-Evler Arabesques for piano solo are brilliantly played by Josef Lhevinne (Victor 6840). Frieda Hempel had a very fine acoustical recording of vocal arrangements of the Blue Danube and Wine, Woman and Song waltzes (*Victor 6162). There are of course many other records. I have not yet heard Kleiber's four-part version, but of the others, those by Blech and Weingartner, and the Vienna Philharmonic Choral record strike me as considerably superior to the rest.

Tales from the Vienna Woods is generally considered to be the finest of all Johann Strauss' creations, and while there are a number of other works that can hardly be termed inferior even

to it, no one can dispute its claim to a place in the first rank. The best recorded performance I have heard is that played by the International Concert Orchestra under Shilkret (35775—International list), which is in two parts and contains the original zither part missing from most of the celebrity versions. Other performances are by Stokowski (Victor 6584), the present Johann Strauss and his Symphony Orchestra (Columbia 50072-D—with Morning Papers), Mengelberg and the New York Philharmonic (Brunswick 50096—with Artist's Life), Marek Weber's Orchestra (Victor 20915—German list), and Edith Lorand's Orchestra (Odeon 3221). Those by Stokowski, Strauss and Mendelberg, are on one record side; those by Weber and Lorand are on two.

Vienna Blood is represented by a good one-part recording by Koussevitzky and the Boston Symphony (Victor 6903—with Voices of Spring), and a highly praised two-part performance by Bruno Walter and the Berlin State Orchestra (British Columbia L-2270). Probably this latter will be out before long under the American Columbia label. Other one-part versions are by Dajos Bela's Orchestra (Odeon 3228—with Merry Widow Waltz), the Victor International Orchestra (Victor 68811—with Spring, Beautiful Spring), and Jacques Jacobs' Ensemble (Columbia 50042-D—with Over the Waves).

The most promising recording of Wine, Woman and Song is that in two parts by Bodanzky—one of the best Strauss conductors—and the Berlin State Orchestra (Parlophone E-10651). Odeon or Columbia may make it available here. The only other two-part recording I know is a choral version by the Vienna Philharmonic Chorus and Orchestra (Victor V-56004), but this is much less effective than the same organization's Blue Danube performance. Other records are by Stock and the Chicago Symphony (Victor 6647—with Southern Roses), Lorand's Orchestra (Odeon 3529—with Southern Roses), Strauss' Orchestra British Columbia 9224—with The Kiss), Weber's Orchestra (Victor 68904—with Danube Waves), Jacobs' Ensemble (Columbia 50058-D—with The Emperor), and The Brunswick Concert Orchestra (Brunswick 20088—with Thousand and One Nights).

Several Southern Roses recordings are listed above. Others are by Jacobs' Ensemble (Columbia 50023-D—with Merry Widow) and Weber's Orchestra (Victor Odeon 3017—with the Blue Danube).

A first rate recorded performance of the superb Emperor Waltz is badly needed. At present only makeshifts are available; International Novelty Orchestra (Victor 35919—with Gold and Silver), Dajos Bela's Orchestra (Odeon 3225—with the Blue Danube), and Jacobs' Ensemble (Columbia 50058-D—with Wine, Woman, and Song.)

(To be continued)

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CELEBRITY RECORDS

- 1898-D { **Ramble on Love** (from Richard Strauss's "The Rose Bearer")
10 inch, 75c { (Grainger)—Parts 1 and 2
Piano Solo Percy Grainger
- 50156-D { **Mélie** (Bridge)
12 inch, \$1.25 { **Gavotte in D** (Popper)
Violoncello Solos Felix Salmond
- 50161-D { **Folies D'Espagne—Parts 1 and 2** (Correlli)
12 inch, \$1.25 { Violin Solo Georges Enesco
- 50159-D { **Invitation to the Waltz—Parts 1 and 2**
12 inch, \$1.25 { Instrumental (Von Weber)
Felix Weingartner and Basle Symphony Orchestra
- 1885-D { **Invictus** (Huhn and Henley)
10 inch, 75c { **The Blind Ploughman** (Hall and Clarke)
Baritone Solos Fraser Gange
- 50163-D { **Tannhäuser: Song to the Evening Star** (Wagner)
12 inch, \$1.25 { **Lohengrin: Koenigs Gebet (King's Prayer)** (Wagner)
Bass Solos Alexander Kipnis
- 1897-D { **Ma Li'l Batteau** (De Longpré and Strickland)
10 inch, 75c { **Mah Lindy Lou** (Strickland)
Contralto Solos Sophie Braslau
- G-50164-D { **Preciosa: Overture—Parts 1 and 2** (Von Weber)
12 inch, \$1.25 { Instrumental
Dr. Weissmann and Grand Symphony Orchestra
- 50162-D { **Zapateado (The Cobbler)** (Sarasate)
12 inch \$1.25 { **Serenade** (from "Les Millions D'Arlequin") (Drigo-Auer)
Violin Solos Efrem Zimbalist

IRISH RECORDS

- 33349-F { **The Irish Girl—Green Fields of America—Jig**
10 inch, 75c { **The Broken Pledge—Kitty in the Lane—Reel**
Instrumentals Peter J. Conlon
- 33351-F { **Hartigan's Pride—Jig**
10 inch, 75c { **Finnegan's Ball—Vocal**
Flanagan Bros.
- 33350-F { **Pol Ha' Penny Hornpipe—Fisher's Hornpipe—Hornpipe**
10 inch, 75c { **The Peeler's Jacket—The Duke of Leinster—Reel**
Instrumentals Michael Carney and James Morrison

STANDARD AND INSTRUMENTAL RECORDS

- G-50158-D { **Lohengrin: Brantchor (The Bridal Chorus)** (Wagner)
12 inch, \$1.25 { **Der Fliegende Holländer (The Flying Dutchman):**
Spinnchor (Spinning Chorus) (Wagner)
Vocals Irmiler-Madrigal Choir
- 1886-D { **Melody in F** (Rubinstein)
10 inch, 75c { **A Keltic Lament** (Foulds)
'Cello Solos A. Pini
- 1899-D { **In a Chinese Temple Garden** (Ketelbey)
10 inch, 75c { **In a Persian Market** (Ketelbey)
Organ Solos Quentin M. Maclean
- G-50160-D { **Love's Dream After the Ball (Liebestraum Nach Dem Balle)**
12 inch, \$1.25 { (Czibulka)
Indra Waltz (from "In the Realm of Indra") (Linke)
Instrumentals Edith Lorand and Her Orchestra
- G-50157-D { **Radetzky March** (J. Strauss)
12 inch, \$1.25 { **Blaze Away (Feuert Los!)** (Holzmann)
Instrumentals Imperial Orchestra
- 1887-D { **Pennsylvania (A State Song)** (Rohrer)
10 inch, 75c { **Second Regiment Connecticut March** (Reeves)
Instrumentals Columbia Band

DANCE RECORDS

- 1877-D { **Little Pal** (from "Say It with Songs")*
10 inch, 75c { **I'm in Seventh Heaven** (from "Say It with Songs")*
Fox Trots Paul Whiteman and His Orchestra
- 1916-D { **I Love You** (Incidental Singing by Ted Lewis)
10 inch, 75c { **Lewisada Blues**
Fox Trots Ted Lewis and His Band
- 1882-D { **I'm the Medicine Man for the Blues** (from "Is Everybody
10 inch, 75c { Happy?")* (Incidental Singing by Ted Lewis)
Wouldn't It Be Wonderful? (from "Is Everybody Happy?")*
(Incidental Singing by Ted Lewis)
Fox Trots Ted Lewis and His Band
- 1888-D { **I Get the Blues When It Rains**
10 inch, 75c { **Kids Again** Fox Trots
Guy Lombardo and His Royal Canadians
- 1900-D { **Am I Blue?** (from "On with the Show")* Fox Trot
10 inch, 75c { **My Song of the Nile** (from "Drag")* Waltz
Ben Selvin and His Orchestra
- 1908-D { **The Moonlight March**
10 inch, 75c { Sweetness
Fox Trots Ted Wallace and His Campus Boys
- 1884-D { **The Flippity Flop** (from "The Dance of Life")*
10 inch, 75c { **The Whoopee Hat Brigade**
Fox Trots Harry Reser's Syncopators
- 1890-D { **Ich Liebe Dich: I Love You** (from "Wonder of Women")*
10 inch, 75c { Waltz
At Close of Day (from "Wonder of Women")* Fox Trot
Paul Specht and His Orchestra
- 1913-D { **Blazin'**
10 inch, 75c { **The Wang Wang Blues**
Fox Trots Fletcher Henderson and His Orch.
- 1891-D { **Moanin' Low** (from "The Little Show")
10 inch, 75c { **Ain't Misbehavin'** (from "Connie's Hot Chocolates")
Fox Trots The Charleston Chasers

DANCE RECORDS (Continued)

- 1901-D { **Where Are You Dream Girl?**
10 inch, 75c { (If I Were You) I'd Fall in Love With Me
Fox Trots The Knickerbockers
- 1915-D { **Someday Soon**
10 inch, 75c { **Only For You** Fox Trots
Anson Weeks and His Hotel Mark Hopkins Orch.
- 1893-D { **Song of the Moonbeams** (from "Earl Carroll's Sketch Book")
10 inch, 75c { **Don't Hang Your Dreams on a Rainbow** (from "Earl
Carroll's Sketch Book") Fox Trots
Fred Rich and His Orchestra
- 1878-D { **Used To You** (from "Say It with Songs")*
10 inch, 75c { **Why Can't You** (from "Say It with Songs")*
Fox Trots Fred Rich and His Orchestra
- 1894-D { **Now I'm in Love**
10 inch, 75c { **Tear Drops** Fox Trots
Anson Weeks and His Hotel Mark Hopkins Orch.
- 1903-D { **Do What You Do!** (from "Ziegfeld Show Girl")
10 inch, 75c { **Liza** (from "Ziegfeld Show Girl")
Fox Trots Ipana Troubadours (S. C. Lanin, Director)
- 1904-D { **If We Never Should Meet Again**
10 inch, 75c { **When You Come to the End of the Day**
Waltzes The Cavaliers (Waltz Artists)
- 1906-D { **In the Hush of the Night**
10 inch, 75c { **You're My Silver Lining of Love**
Fox Trots Ernie Golden and His Orch.

VOCAL RECORDS

- 1883-D { **I Want to Meander in the Meadow**
10 inch, 75c { **Now I'm in Love**
Vocals Ruth Etting
- 1907-D { **Hang on to Me** (from "Marianne")*
10 inch, 75c { **Just You, Just Me** (from "Marianne")*
Vocals Ukulele Ike (Cliff Edwards)
- 1892-D { **Your Mother and Mine** (from "Hollywood Revue of 1929")*
10 inch, 75c { **Junior** Vocals
Charles W. Hamp
- 1896-D { **In the Hush of the Night**
10 inch, 75c { **Miss You**
Vocals Lee Morse and Her Blue Grass Boys
- 1914-D { **(If I Were You) I'd Fall in Love With Me**
10 inch, 75c { **Won'tcha?** Vocals
Eddie Walters
- 1895-D { **If I Give Up the Saxophone (Will You Come Back to Me)**
10 inch, 75c { **Barnacle Bill the Sailor**
Vocal Duets Pearce Brothers (Al and Cal)
- 1909-D { **Ev'ry Day Away From You**
10 inch, 75c { **Through** Vocals
Ed Lowry
- 1917-D { **Ich Liebe Dich: I Love You** (from "Wonder of Women")*
10 inch, 75c { **At Close of Day** (from "Wonder of Women")*
Vocals James Melton
- 1879-D { **Why Can't You** (from "Say It with Songs")*
10 inch, 75c { **Little Pal** (from "Say It with Songs")*
Vocals James Melton
- 1902-D { **He's So Unusual**
10 inch, 75c { **Do I Know What I'm Doing?**
Vocals The Mystery Girl
- 1905-D { **Shoo Shoo Bogie Boo** (from "Why Bring That Up")*
10 inch, 75c { **Do I Know What I'm Doing** (from "Why Bring That Up")*
Vocals Ethel Waters
- 1889-D { **It's Funny When You Feel That Way**
10 inch, 75c { **My Mammy's Yodel Song**
Vocals Frankie Marvin

In addition to the records listed above there are recordings
in twenty-two Foreign Languages.



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How to Make Your Records Last

By "PETROS"

Reprinted from the August issue of *The Gramophone Critic*, (London)

IN THE old days of acoustical recording the problem of record wear did not beset the gramophile as it does at present, and many people are puzzled to know the reason why. It is not far to seek. Prior to electric recording a great deal of the music played never reached the disc, and thus the recorded sound waves were of a much simpler nature than they are at present. Now that the range of sensitivity of the recording apparatus has been enormously extended, and since it has become possible to amplify the vibrations before conveying them to the cutting stylus, the convolutions in the sound grooves are not only far more complicated than they used to be, but they are also of greater amplitude, e.g., the sound is recorded far more loudly.

The result of this is twofold. In the first place the needle has to follow a road with many more complicated twists and turns in it than formerly, which offers greater resistance to the needle, and consequently more wear to the record; and secondly these twists and turns in the sound groove carry it so much farther on either side of the central or mean position that one groove frequently almost cuts through into the adjoining grooves, with the result that the walls between the grooves are reduced to mere shells in these parts. This was seldom the case with the old records, and it should be clear to anyone that unless a gramophone is very accurately made, and the needle tracks the sound grooves perfectly, it will very soon break down these thin walls and the first stages of record deterioration will have commenced.

The foregoing are two of the chief reasons why modern records wear out quickly under ordinary usage. But there are others. In order to reproduce correctly the very deep bass notes now recorded, the gramophone should possess a long exponential horn with a large opening, and the sound-box should be of the correct type and properly tuned to the system of amplification used. If a gramophone is incapable of reproducing all the music on the record (and especially the bass), that part of the energy set up by the needle which is not converted into sound is reflected back to the needle again and expended in tearing up the record. This is cause No. 3.

I think you will begin to realize now how important it is to use a properly made instrument if you wish not only to preserve your records for a reasonable length of time, but also to hear them correctly. You will understand, too, that rapid

wear of the new records is not absolutely inevitable, as so many people seem to imagine.

Old badly-designed gramophones, of course are chiefly responsible for the heavy death rate amongst the new recordings, but even some of the new ones are by no means guiltless. One very common defect in gramophone construction is bad needle-track alignment, and this is responsible for at least 50 per cent of record wear. Unless the needle points correctly along the track at all parts of the record, it will very quickly destroy the track, and this happens much sooner with modern records than with the old ones, for reasons I have already explained. Incidentally, the reproduction will suffer as well.

Other essentials for perfect reproductions and the minimum of record wear are: An easy moving tone-arm and a sensitive sound-box. If there is the least stiffness or binding in the former, this will impose a drag against one side of the sound track as it draws the tone-arm and sound-box inwards, and the increased friction naturally hastens the destructions of the track.

In the old days sound-boxes were made with small stiff diaphragms and severely tensioned stylus bars. We have learned wisdom now, and in modern reproducers the diaphragms are both light and flexible and the stylus bars move as freely as possible. It does not need much deep thinking for one to understand that if the sound impressions engraved on the record have to force a stiff diaphragm and unyielding stylus bar from side to side, the former suffer much greater destruction in the process than when the stylus bar and diaphragm respond freely. Furthermore, the reproduction is naturally more accurate in all respects under the latter conditions.

It is easy to test a sound-box in respect of freedom of stylus bar and diaphragm movement. Quite a moderate effort exerted by the fingers on the needle holder should suffice to move the diaphragm in and out to an appreciable extent. If considerable force has to be used in order to produce any visible movement of the diaphragm either the latter is too stiff, or the stylus bar too tightly tensioned, or both these factors are operating together. Such a sound-box is bound to produce unnecessary record wear even if the rest of the instrument is O.K.

If you are in doubt as to whether your gramophone is treating your records fairly, you can easily put it to the test by using fibre needles. A gramophone which plays through, say, a loud

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modern orchestral record with a fibre needle, with clear definition, and without the point breaking down, will certainly impose the minimum of wear on any record with steel needles. If a fibre breaks down before the end of the record this shows at once that there is too much strain on the point. The same strain will be present with a steel needle but in this case it is the record track which suffers instead of the needle. For this test you should use the best fibres, and on records which have not been played much with steel needles. Worn records are not a fair test. And the sound-box should have a triangular cut for fibre needles. Adaptors do not afford a conclusive result.

A friend once complained to me that his records became harsh after only a very few playings. When I saw his gramophone I detected the trouble at once. His turntable rose and fell like a seesaw as it revolved, and this naturally imposed a constantly varying pressure at the needle point whilst playing a record. Destruction of the record was inevitable. Many gramophones suffer from the same defect, and it is mere folly to play expensive discs on such a machine. The turntable should run dead level, and if it does not, turn a deaf ear and a blind eye to any virtues the instrument may possess.

Too much weight on the needle is just another factor contributing to undue record wear. But too little is equally bad. About five ounces is the correct weight. If it is much in excess of this the pressure may be relieved by a suitable counterpoise weight or spring. If it is much less, weight may be added.

Neither must the needle itself be overlooked in this question of record wear. Of course, such needles as fibres cause very little wear indeed, but they are not to everyone's taste, and they are not quite so easy to manipulate as steel.

Never buy cheap needles of unknown brand. This is penny wise and pound foolish. Use only the *best* needles, and shun the thick short kind. These are loud, but the increased volume is only obtained at the expense of the record. Moreover, the majority of modern records do not need such loud needles. Sweeter effects and better delineation of detail are obtained with thinner needles, and records will last twice as long when only played with these.

Never use a needle for more than one side of a record unless it is of the semi-permanent type. And even with the latter it is safer not to use one point more than two or three times.

Carelessness has a great deal to do with record wear. Many people leave their records lying about in piles, exposed to dust, dirt, and damp, and then complain that they do not last long. Dust and dirt are two of the record's worst enemies. They clog the delicate sound grooves and act as an abrasive with which the needle quickly grinds away the walls. Records should be kept scrupulously clean, in dust-proof cases or envelopes, and they should be rubbed over with one of the spec-

ial record cleaning pads both before and after being played. Ordinary dusters, and the like, are useless. They merely push the dust and dirt into the grooves.

In the next issue Mr. Robert H. S. Phillips, who has recently joined our regular staff, will write on "The Evolution of a Phonograph Enthusiast."

Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.

COMPARATIVE POPULARITY OF MASTERWORKS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In a recent issue of "The Talking Machine and Radio Weekly", a trade magazine, the Columbia Company has an uncommonly interesting advertisement given over to an endorsement of their "Masterworks" series by Mr. William H. Tyler of The Gramophone Shop. A list is given of the sales of various Masterworks sets sold by The Gramophone Shop over a period of fourteen months. The manufacturing companies are always very chary of giving figures to the public, and unfortunately there is nothing in the phonograph world that compares with the book magazines' monthly lists of "best sellers", arranged in comparative order. While this list by The Gramophone Shop cannot be taken as entirely characteristic, and although figures on the less popular sets are omitted, the statistics given provide a significant indication of the comparative preferences of the public. It is too bad that The Gramophone Shop's sales of Victor "Masterpiece" sets is not also available, nor the statistics on a best-selling work like the Brunswick Rachmaninoff Symphony.

Far in advance are the Bayreuth Festival Album and Schubert's "Unfinished" Symphony with 305 and 301 respectively. The popularity of the Schubert work is of course largely due to the Centennial, but the success of the Bayreuth work, a large and expensive album, is notable indeed. Next come Beethoven's Ninth with 270, De Falla's El Amor Brujo (210), Beethoven's Fifth (202), Debussy's Iberia (103), and Beethoven's "Eroica" (98). The success of the Beethoven works is of course easily understandable, but that of the two modern works is pleasantly surprising. However, it is logical and well deserved, for both the Iberia and El Amor Brujo sets possess the prime phonographic merits: they are the first recordings of the works available, the compositions are spirited and brightly colored, they are neither too extreme nor too conservative in idiom, the interpretations are by conductors especially fitted for the music, and the performances and recording are vigorous and unforced. It is by virtue of such qualities that album sets like these and the Brunswick Rachmaninoff Symphony succeed. May all reputable directors remember that!

To return to the list. Beethoven's Eighth (85), Berlioz' *Symphonie Fantastique* (76), Schubert's Quintet in C (75), Dvorak's "New World" Symphony (75), Beethoven's Seventh (74), Schubert's Octet (62), Beethoven's Sixth (58), Schubert's *Winterreise* (55), Mozart's "Jupiter" Symphony (50), and Debussy's Quartet (50). The high standing of the Berlioz work is notable, especially as it has been out much longer than most of the other works on the list. Debussy's Quartet did surprisingly well. I wonder how the Ravel Quartet sold in the imported N. G. S. recording. At one time it was rumored that Brunswick would issue it here. If they had done so, I imagine it would have been at least as successful as the Debussy work.

Under fifty the leading works are: Chopin's B minor Sonata (49), Brahms' F minor Sonata (49), Beethoven's Fourth (47), Haydn's "Clock" Symphony (45), Beethoven's "Appassionata" Sonata (43), Beethoven's "Moonlight" Sonata (42), Brahms A major Violin Sonata (42), Beethoven's Trio in B flat (41), Schubert's Quartet in D minor (40), Ravel's "Mother Goose" Suite (39), Beethoven's Second (39), Schubert's Sonata in A (37), Beethoven's Sonata in A (34), the Wagner Album No. 1 (31), Schubert's Quintet in A (29), Mozart's D major Symphony (29), Beethoven's Quartet in B flat (28), Beethoven's Quartet in F minor (27), and Schubert's C major Symphony (26.)

It is good to note that such fine piano works as the two sonatas by Grainger and the Schubert sonata by Myra Hess made a worthy showing. But I am surprised that the excellent version of Beethoven's Second and Fourth Symphonies (easily the best on records) did no better than they did. Of course, one must remember that as yet the best known symphonies demand first attention. This is probably the reason that Mozart's D major Symphony ranked so comparatively low.

But what about the works not listed. Presumably they fell before the 26 mark. It will be interesting to see what they are. Naming the electrical sets only, we have Master-works set 43, the Mendelssohn Trio; No. 34, the Saint-Saens Cello Concerto; No. 49-51, the three Beethoven Rassoumovsky Quartets; No. 53, the Kreutzer Sonata; No. 55, the Beethoven Quartet, Op. 135; No. 57, Beethoven's First; (there is no Set No. 58 now listed); No. 59, Beethoven's Quartet in C minor, Op. 18, No. 4 No. 60, the Quartet in B flat, Op. 18, No. 6 (No Set No. 62 is listed); No. 66, the Quartet in G, Op. 18, No. 2; No. 69, the Haydn Quartet in C major; No. 71, the Mozart Bassoon Concerto; No. 73, the Tchaikowsky Trio; No. 75, the Beethoven Quartet in D, Op. 18, No. 3; No. 78, the Grieg Sonata in A minor for cello and piano; No. 80, the Brahms Piano Quintet; No. 81, The Carnival of the Animals; No. 82, Brahms' Second Symphony; No. 83, Holst's Planets; No. 85, Dvorak's "American" Quartet; No. 86, Schubert's A minor Quartet; No. 89, Schubert—Selected Songs; Nos. 91-94, Schubert's Trio in B flat, Sonata in G, Impromptus, Sonatina and Moments Musicaux; No. 96, Schubert's E flat Quartet; No. 98, Grieg's Piano Concerto; and No. 99, Liszt's A major Piano Concerto. The sets after No. 100 (Debussy's Quartet) are perhaps too recent to be fairly included.

Again I must emphasize that this analysis is perhaps far from characteristic, yet at the same time it undoubtedly does give some indication of the way the tide of public favor flows. It is apparent that except for a few outstanding works, chamber music does not receive the favor to which its merits rightfully entitle it.

I hope that sometime THE PHONOGRAPH MONTHLY REVIEW will be able to print lists of the "best-selling records of the month", prepared by leading dealers in various cities, and including all makes of records, similar to the book lists in "The Bookman," prepared by leading book dealers.

Kansas City, Mo.

STATISTICIAN

OPERA TOURS VIA PHONOGRAPH

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The correspondent to your July issue who boasts of his remarkable collection of recorded piano concertos seems to have good reason for pride in his virtually complete collection. His letter leads me to wonder if any gramophile has had the energy—and the finances—to collect all the re-

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W. H. TYLER

corded operas now available on records. In the old acoustical days I know there were a number of collectors who possessed enormous operatic record libraries, including the not inconsiderable number of sets out in those days. But to keep up with the current issue of large and expensive opera album sets must require the expenditure of great efforts and sums. Is there anyone among your readers who possesses all of the many electrical sets?

Out here on the west coast one must look to the brief tours of the Chicago and other opera companies for our concert operas, and the new complete sets are a real godsend to us and to the music lovers who live in districts where even the small touring companies never reach. The thought has occurred to me that an enterprising impressario, awake to the potentialities of the phonograph, could do a great deal of good and probably make a very fair thing by touring the small cities and outlying districts here, and elsewhere throughout the country, with an opera company consisting of a large electrical phonograph and a library of the recorded operas now available. If one of the "theatrephone" instruments with two turntables could be used and two sets of the records taken along, the pauses between record sides would be practically eliminated and the concerts would be still more likely to succeed. The admission prices could be low and a profit still be made. Moreover, the concerts could be given in halls too small for regular concerts, to say nothing of actual opera performances.

A few years ago this project might have been foolhardy, but the radio has spread the taste for operatic music among those who never knew it before, and of course people of musical tastes who are forced to live in the smaller communities will be overjoyed at the chance of hearing the great operas again, especially when they are performed by artists of the calibre of those recording today.

For my own information I have compiled a list of recorded opera sets, which may be of interest to other operatic fans.

Carmen: Columbia—artists of the Paris Opéra and Opéra-Comique under Elie Cohen; French Victor—Opéra-Comique artists under Piero Coppola.

Aida: Victor—Giannini and La Scala artists under Sabajno; British Columbia—La Scala artists under Molajoli.

Traviata: British Columbia: La Scala artists under Molajoli; Italian Victor—La Scala artists under Sabajno.

Rigoletto: Victor—La Scala artists under Sabajno.

La Bohème: Victor—La Scala artists under Sabajno.

Pagliacci: British Columbia—British National Opera Company under Eugene Goossens, Sr.

Cavalleria Rusticana: British Columbia—British National Opera Company under Buesst.

Tristan and Isolde: British Columbia—Bayreuth Festival Company under Elmendorf. Act III: Victor—conducted by Coates and Blech.

Götterdammerung (fairly complete): H. M. V.—conducted by Coates, Muck, Blech, and Collingwood.

Die Walküre (fairly complete) Victor: conducted by Coates and Blech.

Rheingold, Siegfried, and Parsival (selections): H. M. V.—conducted by Coates, Blech, and Muck.

Die Meistersinger (selections): German H. M. V.—conducted by Blech.

Boris Godounow (selections): H. M. V.—with Chaliapin.

Pelléas and Mélisande (selections): French Columbia and French Victor—conducted by Truc and Coppola.

Der Freischütz (selections): Polydor: Berlin State Opera Company.

Then, among the oratorios and masses

The Messiah: British Columbia—B. B. C. Company under Sir Thomas Beecham.

Beethoven's Missa Solemnis: Victor—Barcelona Chorus and Orchestra under Millet; Polydor—Bruno Kittel Choir and Berlin Philharmonic Orchestra under Bruno Kittel.

Bach's Mass in B minor (selections): H. M. V.—Royal Choral Society under Bairstow.

Schubert's Mass in G: H. M. V.—Philharmonic Choir under Scott.

Stainers The Crucifixion: British Columbia—B. B. C. Company under Robinson.

Palestrina's Missa Papae Marcelli (excerpts) Victor—Westminster Cathedral Choir.

Elgar's Dream of Gerontius: H. M. V.—Royal Choral Society under Elgar.

Finally, the series of Gilbert and Sullivan operettas by the D'Oyly Carte Company. The Mikado and Trial By Jury are out under the Victor label; and Gondoliers out only under the H. M. V. label as yet.

Only electrical recordings are listed; there are a number of other operas available in acoustical sets, which of course are rapidly being remade.

Undoubtedly, there are further additions that might be made to the above lists.

ARIA DA CAPO

MR. HAROLD'S ON "CUT-THROAT ADVERTISING"

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I was very much surprised to see in your August issue that one of the importing firms advertising in your pages had fallen from the fine standard that has been invariably maintained up to date, and gone in for what may be termed "cut-throat advertising", suitable enough for second-hand shops perhaps, but very ill befitting a reputable, first-class dealer. That kind of cut-rate business, made still more distasteful by implied and entirely false aspersions on their competitors' rates, is not going to do the company that employs such methods any good. It not only harms them, but it harms the entire industry.

My seventeen years in the phonograph trade, much of that time spent in travelling abroad and this country, have given me a pretty sound grasp on phonographic conditions. The importing business is a difficult one, consuming much time and effort and money. How difficult it is no one can realize until he has had an actual taste of it. Breakages, difficulties with the customs, long delays, etc., are only a part of the story. Large sums have to be invested with no possibility of a return for months. Anyone who has imported records himself, as so many collectors did in the old days, will know exactly how expensive and bothersome process it is. They will agree with me in believing that the rates set by the leading American importers are eminently fair. As a matter of fact the margin of profit is considerably less than on domestic records, in spite of the fact that a great deal more clerical work, longer time for turnover, etc., is involved. I hate to see any Baxter Street methods introduced into this importing business which has been conducted so far with such commendable fairness and always lived up to such admirable standards of business ethics.

Enough for such an unpleasant subject. I must praise your policy—as indicated in the Editor's Note to Mr. Kleist's letter last month—in regard to expression of opinion on instruments. Records may be judged according to certain musical and technical standards, but who is to judge instruments? Or rather, *how* is one to judge them? So many things enter into the matter—the type of records one plays most, the room in which the machine is placed, the tone qualities desired, etc., etc.—that there is no single standard by which to judge. As you say, among eight persons, there will be eight different opinions. No, the magazine's reviews and advice on records is of inestimable value to its readers, but prospective instrument-buyers must judge for themselves and on the basis of their own tastes and needs; no one else can help them.

I trust that your efforts in agitating for alterations in the present immigration law, insofar as they affect worthy foreign artists in the American orchestras, are merely suspended during the mid-season months, and that they will be resumed in the fall. I have discussed this matter with a great many people both in and out of the music trade and there is a very strong feeling that the present laws are very unfair and badly in need of amendment.

New York City, N. Y.

EDWIN C. HARROLD

COMPOSERS' VERSIONS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The current appearance of composers like Stravinsky, Witkowski, Pierné, Honegger, Rabaud, Poulenc, etc., in records

of their own works as played or conducted by themselves, is of the greatest historic and musical significance. Contemporary music particular demands authoritative performance. Not until we hear it as the composer really wishes it to sound can we fairly judge it. I hope that soon we may have records of original works by such composer-pianists as Medtner, Prokofiev, and Bartok, and from composer-conductors as Sibelius, Goossens, Casella, Ravel, Schelling, Bloch, etc. Also Rachmaninoff conducting his own *Island of the Dead*,—a striking work and one that no other conductor does full justice to.

Chicago, Ill.

T. E. E.

THEME RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

So at last a novel has been issued with one of those satellites of every movie—a theme song. "The Light in the Sky", theme-song of Messrs. Clock and Boetzel's like-named book, is unquestionably the first of its kind, but it is not likely to be the last. I understand that the idea—in slightly different form—has aroused attention in France, and that certain records are recommended as containing the musical equivalent of the general theme or feeling of various books. Edna Thomas' "Mamselle Zizi", for example, is recommended by one of the editors of "Disques" as a "theme record" for a novelette, "La croix du Sud," in Marius and Ary Leblond's new book, "Etoiles."

The idea is not as insignificant as it may seem at first thought. Works of literature have long served as inspiration for great musical works, and in many cases the latter are "open sesame" to the emotional mood for the former. In its simplest form such music is that of the "incidental music" for plays. Then it is the continuous musical flow accompanying the flow of dramatic action (opera or symphonic poem). At its best it sums up in itself the very spirit of the literary work—expressed in purely musical terms.

What better preparation to the reading of "Egmont" or "Coriolanus" than Beethoven's mighty overtures? Or how could the merry legends of Till Eulenspiegel be more pleasurably read than to Strauss' lusty music? It is not necessary, however, that the music be written directly for a certain folk. Oftentimes an entirely non-programmatic work by the classic or modern masters provides the fitting musical translation. I remember that in one of Mr. K. Robdon's remarkable letters (appearing in these pages a year or more ago) he confessed that one of the keenest aesthetic pleasures he had ever known was derived from playing records of the slow movement of Franck's violin sonata while he read Masfield's poem, "August 1914." And did he not also say that for him Delius is in music what Proust is in words?

Indeed it is not inconceivable that the day may soon come when new books contain a list of appropriate records to which the book may most effectively be read, or that on the other hand, new records may be accompanied by lists of well-known books to which they are akin in spirit. Has anyone yet compiled lists of this sort, I wonder? They would make interesting reading, and while they would undoubtedly provoke much debate, the discussion would be a stimulatingly valuable one.

New York City, N. Y.

R. W.

RECORDS FOR THE CHILDREN

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In the kingdom of music age seems to be no impediment to equal franchise! Mr. Davis' ten-year old son is not the only youngster who is already something of a phonographic connoisseur. I hope that some day Master Davis or one of his contemporaries will be persuaded to set pen to paper and give their elders an idea of what records and the phonograph really means to the "younger generation." Such a revelation would be a rich pearl for your Correspondence Columns, and I imagine that a good many of us older gramophiles will be taken considerably aback when we learn more about the tastes and knowledge of these youngsters. As a matter of fact there are two young men under eighteen whose contributions to either this or other columns of THE PHONOGRAPH MONTHLY REVIEW have contained much authoritative

information ably presented and widely admired by experienced gramophiles.

But in regard to music for children of tender years, I am in lively agreement with Mr. Darrell's words in his "Musical Ladder": "If a child is raised on folk music and the simpler songs and pieces of the great composers he will never need the soothing syrup of the multitudinous series of 'Tinny Tunes for Tiny Tots.'" It is astonishing what supposedly "high-brow" "advanced" music. (O nauseous terms) will be relished, and actually loved by the youngest children. The scoffers may ask, "Do they understand it?" In return I shall ask them, "What is the *understanding* of music?" An eight-year-old child may not be able to tell us whether a piece is in sonata or song form, in major or in minor key, (although often they can), but the inner significance and beauty of the music may strike more surely to him than to many of his elders.

A friend of mine who lives where there are a number of children reports some surprising facts in regard to their musical tastes, observed from their expressions and words of pleasure on hearing records she was playing casually for herself. There was no "Now listen to this, children!" She merely played what she wanted to hear, and was interested to observe the children's reactions. What were their favorites? Two Scarlatti sonatas played by Myra Hess; Bach's *Jesu, Joy of Man's Desiring* played by Harold Bauer; and Delius' "Brigg Fair" played by the London Symphony Orchestra under Geoffrey Toye. And yet these were children between six and ten years of age, and of only the ordinary musical experience, if indeed any at all.

I was intensely interested to read about the latest Victor Educational records, particularly the chamber-music arrangements of music by Bach, Mozart, Loeillet, etc. I hastened to procure some of these disks and it is easy to add further praise to that of the reviewer. This type of record is excellent indeed, for all ages. Anyone who has both phonograph and children in the house should not fail to purchase works of this kind.

I am looking forward to recordings of Schumann's children's pieces, and also the delightful easy pieces by Bartok, based on Hungarian and Roumanian folksongs.

Baltimore, Md.

J. B.

EARLY VICTOR RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Mr. Oman's article, "Adventures in Collecting", was not only readable, but interesting, and the matter well chosen. I would like to give some information as a supplement. Besides Eduardo de Reszke's two Columbia records that he mentions, there is another one, "Ernani—Infelice," which is also an early Columbia Recording. Edward Grieg, besides making "Au Printemps (35510), for the Gramophone Company, also made two other records, his "Norwegian Bridal Procession", and "Papillons" (Butterflies), an exquisite little piece. Mr. Gerstle in his letter, stated that the first ten inch Victor Record appeared in 1901. He is wrong. I have seen many copies of Victor Records, marked 1900, although they did not have the Nipper Trademark, but were "VICTOR Records", "Issued to Elridge R. Johnson." The 1st Victor Record with the Dog Trademark, made its appearance in 1901, the year of the foundation of the Victor Talking Machine Company. Previous to this they were made under the Berliner Patents, as I have said before. The Complete Opera "Pagliacci" (Recorded in Europe by the Victor Talking Machine Company, in 1907) were made under the direction of Signor Leoncavallo, so that they are of special interest, and authentic interpretations. Many people are not aware that Signor Leoncavallo was very much interested in the Gramophone Co., in Milan, where he often used to visit their Studio, and specially composed "Mattinata" for the Company. Many are unaware that the Caruso record was accompanied by the composer, and is a very fine recording, being pure in tone.

Thanking you for your valuable space,
Shanghai, China

S. E. LEVY

FAVORITE RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Questionnaires are so often a bore, I know, but there would be intense interest and very helpful information in a list of the "favorite records" of phonographic celebrities,—that is to say, not only recording artists, but recording directors, officials, record critics, and some of the more prominent collectors and connoisseurs. Of course it is impossible even for a recording artist to say which of his records represents him most characteristically, and yet he has his own favorites among them, those which seem to him most characteristic. Similarly, of the thousands of records heard by you and your staff, a certain few remain fresher in your memories than the others. A symposium of this sort would undoubtedly attract wide attention and be of great benefit to your readers.

R. T. S.

ARNOLD BAX

EDITOR, PHONOGRAPH MONTHLY REVIEW:

At a friend's house I recently had the opportunity of hearing some records of Quintet for Oboe and Strings by Arnold Bax, to my mind, one of the finest modern chamber works I have yet had the pleasure of knowing. I have heard and enjoyed several of this composer's orchestral works, notably the E flat Symphony and "November Woods" and I am interested in learning what compositions by him have been recorded, beside the quintet mentioned above.

Note: In addition to the Oboe Quintet, the National Gramophonic Society has also recorded Bax's Phantasy Sonata for Viola and Harp (reviewed on page 171 of our February issue), and his Moy Mell for two pianos. The numbers of the former work are NGS 118-20, and of the latter, NGS 102. A three-part work for unaccompanied chorus has been recorded by H. M. V. at the Leeds Festival 1925: Mater Ora Filium, sung by the Leeds Festival Choir and conducted by Albert Coates (HMV D-1044-5). A piano piece, Mediterranean, was recorded acoustically by D'Albert (Polydor 66032). Probably there are other European records of his piano works, particularly the popular "In a Vodka Shop." It is unfortunate that none of his large orchestral works yet have been recorded, but undoubtedly they will soon receive the attention their merits deserve.

PHONOGRAPHIC BENEFITS OF THE TALKING FILMS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Most of those who have the welfare of the phonograph and recorded music at heart are probably unaware of the benefit the much maligned "talkies" are liable to become. Within the last year or so it has been suddenly brought home not only to actors, but to everyone appearing in public, that there is a definite microphone technique that they must learn. Bad as the talking films have been and for the most part still are, they are here to stay, and tremendous efforts and sums are being expended to perfect them and to perfect the voices of those who record for them.

Everyone appearing in public today must face the microphone; for radio broadcasts, the talking films, or the phonograph, the same microphone must be met, and naturally those who would succeed are giving great thought and effort to pass this test with flying colors. Here in New York several small studios have sprung up where one is able to record one's own voice. They seem to be doing excellent business, for such records are in demand as specimens of one's recording talents when seeking movie work. Voice teachers find them invaluable indexes to their pupils' progress. The disks are also of considerable personal value and are frequently used in the place of greeting cards. It is interesting to note that one recording studio is run by the former wife of one of the greatest recording artists of all time—Caruso.

The coming generation of recording artists is sure to possess more capable recording talents than the present one. And the time is rapidly passing when eminent artists make a boast of despising the phonograph. Its problems have to be met and solved; they cannot be ignored.

Forest Hills, L. I.

RECORDIAN

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(Exclusive Columbia Artist)

Mr. Szigeti's records of the Brahms Concerto are reviewed on page 419.

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Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Columbia Masterworks Set 117 (5 D12s, Alb., \$7.50)
Brahms: Concerto in D for Violin and Orchestra, Op. 77,
 played by **Joseph Szigeti** and the **Halle Orchestra** conducted
 by **Sir Hamilton Harty**.

The Concerto occupies nine record sides. On part 10 **Joseph Szigeti** and **Kurt Ruhrseitz** play the **Adagio** from **Brahms' Sonata in D** (violin and piano), Op. 108.

Last December in reviewing Kreisler's Victor performance of the Brahms Violin Concerto I wrote that many to whom the work is familiar and liked would find Kreisler's reading somewhat matter-of-fact, even monotonous. "There is superb fiddling at moments, it goes without saying, but one sighs for less unflinching poise and evenness, for a greater re-silience and animation. There might profitably be both more mellowness and greater sprightliness. . . . Szigeti or Albert Spalding, would have a different story to tell, I think. . . ." Szigeti **does** have a different story to tell and it is a happy chance that Columbia gives him the opportunity of doing the work, particularly with Hamilton Harty and the Hallé Orchestra for collaborators. The finest concert performance of the work I have heard is that of Heifetz, but Szigeti's displaces it in my affections for while Szigeti's version lacks something of the incomparable finesse of the other, it possesses an enthusiasm and keenness that the other lacks. Beside Szigeti—in this work at least—Kreisler seems more than a little constrained and cold,—at times almost tedious. Here the music is fired with insight and vitality and yet tempered with the proud restraint and nobility that unmistakably stamp Szigeti's every performance. His appearance and his playing alike remind me strongly of a superb racehorse, sensitive, high-strung, intensely conscious of its high birth, and fiercely intent on excelling at all costs. Small wonder that a violinist like this should animate Brahms' work into glorious life.

The very beginning gives one a taste for what is to come. Harty eschews the usual timorous self-effacement of accompanying conductors and flings himself into the music with a will. The well-spiced tang to both string and wood wind tone indicate as clearly as the record labels that this is the Hallé Orchestra. Szigeti attacks his first passage with nervous yet firm vigor that characterizes his entire performance. The pace never slackens, the sweet vibrant melodic line is always taut but never over-tight. Each entrance of the soloist is literally electrifying in its dashing surety. The cadenza is Joachim's and needless to say it, too, is magnificently played.

The slow movement is more zestful than common, largely due to the acid-sweet flavor of the Hallé first oboe and the light intensity of Szigeti's playing. The sentiment has something of impersonality about it; although there is no lack of tenderness, it is tenderness in the modern manner that disdains lushness and the over-sweet. The finale is played as well as marked *giocoso*. Harty sets a fine brisk pace and Szigeti matches fire for fire with a vengeance, working up into a climax that is both exciting and heartily satisfying.

With such abundant energy at work it is inevitable that the performance be no immaculately meticulous one. The recording is not above criticism, for while it is excellent for the most part, it is occasionally hard put to cope with the orchestra in its most excited moments or in its topmost registers. On the review samples the ending of the slow movement (part 7) is marred by a bad pitch waver. But these are slight flaws.

For the odd record side Szigeti does not make Kreisler's mistake of playing a transcription. The slow movement of

Brahms' Op. 108 sonata reveals the master in a grave and very tender mood. Szigeti touches the right meditative introspective note. One longs to have the entire work recorded so admirably.

This is Szigeti's first major recording and it surely will not be his last. He is keenly interested in the phonograph (one learns from an interview in the May issue of "The Gramophone") and of considerable experience, for although he is only thirty-seven, he began recording in 1909 (for H. M. V. I believe) and even before that he had done some "home recording." In speaking of the Brahms Concerto records, Szigeti says that after working on it three mornings he suggested to Harty that they spend the remaining hour of their "sitting" in making some "luxury" records, by which he meant going straight through the work with the barest pauses after each side. When he made his final choice among the various versions of each record side he noted that in almost every instance the "luxury" records were preferred to those over which much more time and care had spent in making. This accounts for the spontaneity of the performance, rather surprising in a major recording, for which there are often so many re-playings that in the end the records which are chosen are drained of their freshness and verve.

Columbia 50167-D (D12, \$1.25) Mascagni: Cavalleria Rusticana—Intermezzo and Amico Fritz—Intermezzo, played by **Lorenzo Molajoli** and the **Milan Symphony Orchestra**.

A record of two favorite intermezzos that should have a good sale. Molajoli gives bold, decided performances, but the recording is on the coarse side and the more intense moments unpleasantly harsh.

Columbia 50166-D (D12, \$1.25) Grofé: Mississippi (A Tone Journey), played by **Jack Payne** and his **B. B. C. Concert Orchestra**.

It is rather ironical that it should be necessary to go to Great Britain for a recording of a characteristic American concert-jazz work like Grofé's Mississippi. Payne's orchestra plays well and with a will, as if it enjoyed the "tone journey," but no matter how hard it tries the feeling of the piece is simply not there. Compare this with Paul Whiteman's Victor version and the difference is obvious. Grofé's forte is orchestration, but this is his most successful attempt at composition, for if it is less ingenious than Metropolis, it is also less pretentious. (The suite consists of four movements, two to a record side: Father of Waters, Huckleberry Finn, Old Creole Days, and Mardi Gras.)

Victor (International list) V-50009 (D12, \$1.25) Johann Strauss: Freut Euch des Lebens Waltz, played by **Hans Knappertsbusch** and the **Berlin State Opera Orchestra**.

This is the first two-part version, I believe. The Victor Company is making some important contributions to recorded waltz literature these days. Knappertsbusch is a good if not too exciting conductor. His readings are neatly turned and have the authentic waltz flavor. Freut Euch des Lebens does not rank in the topmost flight of Strauss waltzes, but it is a good one, and the performance here is fully satisfactory. The recording, however, is rather coarse, at times giving the orchestra a harshness I am sure is not its own.

Odeon 5173 (D-12, \$1.50) Spontini: La Vestale—Overture, played by **Guarnieri** and the **Grand Symphony Orchestra**.

A welcome repressing from the Italian Fonotipia series. Guarnieri is a conductor to be ranked with Molajoli and Sabajno, and his performance here is an excellent example so clean, vivacious playing. A thoroughly commendable disk in every respect.

Odeon 3261 (D12, \$1.25) Yoshitomo: Japanese Lantern Dance, and Siede: Chinese Street Serenade, played by Dr. Weissmann and the Grand Symphony Orchestra, Berlin.

Further examples of the attempt to combine exotic with popular appeal, but these are very much less successful, and hardly worthy of Dr. Weissmann's efforts. However, he does not exert himself unduly; the performances are only so-so. The pieces might well have been left to Dajos Bela who made a good record of the Japanese lantern Dance and for whose orchestra such music is more properly adapted.

Columbia 50159-D (D12, \$1.50) Weber: Invitation to the Dance, played by Felix Weingartner and the Basle Symphony Orchestra.

Two labelling errors are seemingly impossible to correct. One is that the music for Siegfried's death is a funeral march, and the other that Weber's dance is an invitation to the waltz. The label here is also incomplete for it does not give the name of the orchestration. Unquestionably it is Weingartner's own, however.

Weingartner is now director of the conservatory at Basle, Switzerland, and probably the regular conductor of the Basle Symphony. This is the first record by the orchestra I have heard. It is unmistakably a soundly-drilled band, somewhat lacking in individuality, but boasting good principals for the various choirs. The recording is somewhat over-amplified, although not to excess by any means, and it is a little uneven as well, so that it is difficult to get a very thorough idea of the orchestra's resources and capabilities. As a reading Weingartner's performance is thoroughly satisfactory, making a wise compromise between the brilliancy-intoxicated Stokowski version and the spineless everyday popular concert performance. Here there is abundant healthy vitality tempered by grace and insight. Weingartner touches delicately some of the subtler points that are often overlooked. His is not an exciting version but it is one to give lasting pleasure.

Columbia is very much on the alert in the seeking out of new orchestras. The Basle Symphony (and now the Zürich Tonhalle Orchestra) should contribute some notable works to record literature. Weingartner is of the old tradition in conducting, but it is still a good one, unsurpassed still in some types of music. He understands the phonograph well and he deserves to be heard more frequently.

Columbia 50164-D (D12, \$1.25) Weber: Preciosa—Overture, played by Dr. Weissmann and the Grand Symphony Orchestra, Berlin.

Oberon, Freischütz, and Euryanthe bulk so high in concert favor as to obscure the slighter but none the less genuine charms of Weber's seven other overtures. The phonograph has done good service in rescuing some of them from oblivion. In the old days Polydor had an extensive list of good recordings of them, and since the electrical process was inaugurated releases of Abu Hassan and the Jubilee overtures appear every now and again. The best known are Sir Hamilton Harty's Columbia version of Abu Hassan (in his Haydn "Clock" Symphony Album), and Dr. Weissmann's Odeon version of Jubilee. In 1820 Weber was requested to write some incidental music to the play of Preciosa, adapted from a novel of Cervantes by an actor named P. A. Wolff. Besides the overture Weber wrote four choruses, three melodramas, a song, and several dances. Are they ever heard nowadays? The overture is a sprightly piece, introducing Spanish rhythms and airs, local coloring as befitted the setting of the play. Weber was keenly interested in things Spanish at this period and he had been considering The Cid, Pizarro, and Columbus as subjects for operas. He did begin a Spanish comic opera, "The Three Pintos," which was later completed by Mahler.

Dr. Weissmann is a sound man for this type of piece and his performance is a deft and alert as ever. I wish he had been given a larger orchestra for the "Grand Symphony" sounds here about the size of Dajos Bela's concert organization. The amplification is a little heavy; the disk's musical interest considerably outweighs its technical merits.

The other Weber overtures, besides those already mentioned, are: Peter Schmoll (later Grande Overture),

Rübezahl (later Ruler of the Spirits), Overtura Chinesa (later Turandot), and Silvana. The first was recorded acoustically by Polydor, but I have never heard of records of the other three.

Victor Masterpiece Series M-56 (3 D10s, Alb., \$5.00) Massenet: Le Cid—Ballet Music, played by Alfred Hertz and the San Francisco Symphony Orchestra.

**Record No. 1406. Castillane; Andalousse.
No. 1407. Aragonaise; Aubade; Catalane.
No. 1408. Madrilene; Navarraise.**

An electrical release of the complete ballet music from Le Cid comes very fittingly at the time when Mr. James Hadley's article on Massenet is running in this magazine. As his detailed analysis of Le Cid and its celebrated ballet is soon to appear there is no need to offer extensive comment on the music here, except to say that Massenet imitated characteristic Spanish dances and airs rather than actually borrowed them. The first and last numbers employ the rhythms of the classic Spanish dances, the Fandango and the Bolero respectively. The other dances are simple in form and directly characterized. No. 4, the Aubade, is a morning serenade, of which there are recorded examples by Auber, Rimsky-Korsakow (in his Spanish Caprice), and Lalo. The two Lalo Aubades were recorded acoustically by Sir Henry Wood for Columbia; the Auber and Rimsky works are recorded electrically by Hertz for Victor.

Dr. Hertz has already given clinching proof of his abilities with ballet music. He acquits himself here much more convincingly than in his recent Beethoven and Liszt works. I like the sure way in which his touch is suddenly light or heavy as the music demands. The pieces are full of abrupt contrasts and disciplined firmness with which they are successfully navigated by the orchestra makes for a very effective performance. I miss, however, the sparkle and airiness the nature of the pieces seems to call for. They are slight in actual content; their charm is wholly decorative. A concert performance of this kind has the effect of clothing them with a pseudo-musical significance. But they are attractively colored and rhythmical, and played with brilliance and dash. The recording is good, although a little on the heavy side. I was much impressed by the tremendous drumming in the Navarraise.

This is the first electrical set of the ballet music to be issued in this country. There is a good acoustical one by Sir Henry Wood and the New Queen's Hall Orchestra in the Columbia catalogue that presumably will soon be re-recorded. A new electrical set conducted by Eugene Goossens has recently been issued under the H. M. V. labels in England.

Music of Spanish flavor is decidedly the phonographic rage these days. Works like the Cid ballet music, light as they may be, are always pleasant to hear again and their ready appeal wins them an extensive audience. But gradually these pseudo-Spanish works are beginning to pale beside the generous output of authentic Iberian works, among which the compositions of de Falla, Albeniz, Turina, et al, have enriched the phonographic repertory with so many striking and vivid disks.

Victor 22045 (D10, 75c) Lake: The Evolution of Dixie, played by Rosario Bourdon and the Victor Concert Orchestra.

Small and popular-priced though it may be, this little record caused something of a sensation in the Studio. Mr. Bourdon is the cause, for while one expects orchestral playing under his baton to be forceful, vibrant, and precisely pointed, he and his men quite outdo themselves in Lake's entertaining fantasy on Dixie. On an electrical instrument this disk says one of the current "last words" on recorded orchestral performance, and says it in a way that brooks no contradiction. Playing like this succeeds very neatly in spoiling one's taste for the limp and lackadaisical performances of this and similar pieces by theatre orchestras. Even symphony organizations in their "popular" concerts never approach the electrifying intensity that Bourdon magically gets into his men's playing. Lake's piece itself is a broadcast favorite, I imagine; the advance list gives assurance that dealers' customers will be familiar with it, "for it is played often in amusement parks and in motion picture theatres." Lake has shaped his pastiche amusingly

although it barely suggests the elaboration it might easily bear. The companionate marriage of Dixie with Wagner's Pilgrim's Song is a happy inspiration, and if one will never hear the Tannhäuser Overture again without mentally supplying a contrapuntal Dixie, so much the better for Tannhäuser! If Mr. Lake wishes to make further experiments of this sort I might give him the benefit of my friend's discovery of Yankee Doodle (molto lento) as a neat counter-melody for the chorale theme of Bach's "Jesu, Joy of Man's Desiring," arranged by Myra Hess and recorded both by her and Harold Bauer.

But to return to Mr. Bourdon, a review of his Evolution of Dixie record would be incomplete without an expression of admiration for the vividness with which he displays both the piece—and through it his own talents. In its own class this disk holds very much the place that Stokowski's super-records hold in theirs.

Victor (international list) 4127 (D10, \$0.00) **Johann Strauss: Radetzky March and Perpetuum mobile**, played by **Leo Blech** and the **Berlin State Opera Orchestra**.

As long ago as last December the German pressing of this remarkable little disk was available through the importers. Both pieces are slight,—the march is familiar and the less well-known Perpetual Motion is an amusing trifle; it is the high-spirited, glittering performances that make this record a sure-fire hit wherever or to whomever it is played. It can be commended without hesitation to any type of record buyer as a prime dollar's worth of sprightly music, played in electrifying fashion.

Victor (Hungarian list) V-60001 (D12, \$1.25) **Berlioz: Rakoczy March, and Hungarian National Anthems—Szozat (Egressy) and Hiszekegy (Dohnanyi)**, played by **Ernst von Dohnanyi** and the **Budapest Philharmonic Orchestra**.

The label attributes the performance to "Budapesti Philharmonikusok zenekara—Vezényli Dohnanyi Ernő," and a few moments were necessary for their disguise to be penetrated. Although it is probably quite irrelevant here, I cannot forbear to comment on the Hungarian custom of printing proper names in logical order—surname first. The practice is worthy of emulation. Dohnanyi and the Budapest Philharmonic appeared last month on the blue label Columbia records, playing the Rakoczy March there also. I wonder which company has the lien on their services in the future, or if they will to continue to play for both. I understand that the Columbia records were made when the orchestra was visiting London. In all likelihood the Victor records were made in Budapest.

Despite the decided coarseness of the recording, this version of the Rakoczy March is by far superior to the limp performance for Columbia. Dohnanyi's reading sounds more characteristic here,—a good straightforward conception of the piece, but still lacking the revolutionary ferocity Berlioz demanded for it. This is a good ordinary performance, but did not its composer speak of the "extraordinary" effect it should make?

The two national anthems on the other side (one by Dohnanyi himself) are played with restraint, but not constraint. I have no doubt that those familiar with the songs will find these transcriptions very moving. The recording seems better here, perhaps because the orchestra makes slighter demands upon it. The orchestral playing is competent without great distinction. I should naturally expect greater flexibility and individuality from an organization of the Budapest Philharmonic's reputation.

If this record and the ten-inch disk (V-11008) which contains the Szozat again and Erkel's Hymnus—reviewed among the foreign records—are the first of a series of recordings devoted to national Hungarian music, perhaps some of the succeeding releases will be devoted to works of Dohnanyi's great compatriots—Bartok and Kodaly. Modernists though they are, both have written many delightful pieces in an idiom that is highly national and contemporaneous, yet readily comprehensible to the general musical public. In proof it is only necessary to cite Bartok's easy folk pieces for piano and Kodaly's Hary Janos Suite, an excellent example of genuine humor in music, and a lively favorite in the concert hall since it was introduced in this country by Mengelberg.

R. D. D.

Instrumental

Piano

Columbia Masterworks Set 116 (3 D12s, \$4.50) **Chopin: Sonata in B flat minor**, Op. 35 (five record sides), and **Etude in B minor**, Op. 25, No. 10 (one record side), played by **Percy Grainger**.

The first movement (Grave: Doppio movimento) occupies part 1 and a portion of 2. The Scherzo is begun on part 2 and completed on part 3. The Marcia funebre occupies part 4 and a portion of part 5. The Finale contained on the remainder of part 5. On the sixth record side Grainger plays the "Octave Study" (B minor, Op. 25, No. 10.)

Chopin wrote in all four sonatas of which two are very slightly known and seldom if ever played in public nowadays. One is for piano solo (C minor, Op. 4), written when Chopin was only eighteen, and the other is for piano and 'cello (G minor, Op. 65), the last work to be published during Chopin's lifetime. But when one speaks of the Chopin sonatas it is of those in B flat minor, Op. 35, and in B minor, Op. 58, two of the great works in the piano repertory, and both highly individual concepts of the sonata form. The one in B minor has been of uncommon phonographic significance, due to the brilliant recorded performance by Grainger, Columbia Masterworks Set 32. This was the first electrical set in the Masterworks series, a sensational success all over the world, and the pace-setter for the many splendid piano recordings which have followed it in the last three years. Appropriately Grainger is given the opportunity of recording the B flat minor work or "Funeral March Sonata" as it is often called. There are already two electrical recordings of the work, both foreign, one of which (De Greef's H. M. V. version) dates back two years or more, while the other (by Robert Lortat for French Columbia) was released last spring.

The Funeral March Sonata has stirred all of Chopin's commentators to energetic effort. It is certainly the most discussed of all Chopin's works, just as the Funeral March itself is certainly the best known of all his writings. In France the work is frequently referred to as the "Poème de la Mort," a title which gives a good key to its content. G. C. Ashton Jonson's writes of it (in his invaluable "Handbook to Chopin's Works"): "... this so-called Sonata ... is not a Sonata in the classical sense, but it is an organic and indivisible whole, a tone poem, a reading of life on earth, even such a life as that of Chopin himself. An inner life of strenuous fighting against drawbacks, over-sensitiveness, ill-health, and physical weakness, starting from the first, as it were, with a sigh, almost a groan, of resignation, then conflict and struggle, but not without moments of rest and perfect happiness, this extending through the first two movements, which all admit are organically connected with each other. Then comes the stumbling-block, the sudden abrupt clang and toll of the funeral march, just as we might have been looking for the fruition of the earlier stress and striving. . . . As ever, death came suddenly, blighting the fairest promise, and thought in the trio sweet memories of the past blend with hopes of immortality or the everlasting peace of Nirvana, for the survivors there is only, as in Chopin's own version of the meaning of the finale, the subdued talk of surface trifles, which masks the aching heart below. 'It must be played,' Kullak says, 'gloomily, and with self-absorbed expression.'"

However, all this is not to say that the sonata is depressing or unhealthy in spirit, or that it is not genuine music of the keyboard that Chopin understood so well. Yet most people probably prefer the B minor work, and it will be the first two movements, rather than the whole sonata, that will most often be played by owners of these records.

I have not heard the other two sets, but from what I know of de Greef and Lortat I should not be inclined to expect either version to be ideal. Grainger is by no means an ideal interpreter of Chopin either, yet in these larger works he is much more successful than one might imagine from his somewhat inflexible style. But Grainger understands the phonograph, its demands and limitations. The Columbia recording of the piano tone has not progressed

much beyond its high mark of a year or so ago, but it hardly needs to, as it is still as good if not better than any other. Grainger attacks the work with energy and determination. There is a quality of intensity to it I do not find in most of Grainger's performances and which is by no means unbecoming the composition. He takes evident pleasure in its technical difficulties, thundering them out with what might be called a cold brilliancy. His is not the most poetic reading, but it is sound, consistent, and forceful. One need not hesitate to recommend it for every record library that includes a representative selection of major piano works.

Columbia 1898-D (D10, 75c) Grainger: Ramble On Love (from Richard Strauss' *The Rose Bearer*), played by **Percy Grainger**.

Grainger's little fantasy on Rosenkavalier themes has figured frequently on his recent concert programs. It is a pleasant but rather inconsequential reminiscence of Strauss' delightful music; the effect is somewhat marred here by the decidedly metallic quality of the recording. Perhaps Grainger's playing was "chipper" than usual, but at any rate the disk is not characteristic of his best work as exemplified in the sonata recording above.

Victor 1413 (D10, \$1.50) Brahms: Capriccio in B minor, Op. 75, No. 2, and **Grieg: Album Leaf in A**, Op. 28, No. 3, played by **Harold Bauer**.

Bauer grows steadily in serenity and depth. Except for Myra Hess I know of no other pianist who could better be recommended as a model for students. Nor of any other whose performances better repay the closest analytical study or more easily survive long and intensive familiarity. To follow their records with scores is a revelation of the musicianship that may be brought to bear upon even the slightest material. Even here in the light-footed Schumannesque *Capriccio* and Grieg's thrice-familiar *Album leaf* the sheer delicacy and graciousness of Bauer's playing is a balm to ear and mind. The recording is excellent, of the same mellow quality as his recent Bach chorale, *Jesus, Joy of Man's Desiring* (Victor 1373). I look forward eagerly to more major works from his hand (there has been none since the *Appassionata Sonata*), but in the meantime there can never be enough records of pieces like these by Bach and Brahms.

Violin

Columbia 50161-D (D12, \$1.25) Correlli: Folies D'Espagne, played by **Georges Enesco**, with piano accompaniment by **Sanford Schlusel**.

Am I correct in stating that this disk marks Enesco's phonographic debut? I have never heard of records from him before, although it is quite possible that he has made some in Roumania. At any rate he is a welcome addition to recording ranks. I hope that we shall hear him not only as a violinist, but as a conductor as well. The phonograph has shown an unaccountable neglect toward his best-known composition, the whirling, vivacious Roumanian *Rhapsody No. 1*. It is admirably suited for recording; surely its appearance will not be delayed much longer.

Enesco is a familiar figure in American concert halls as a violinist as well as conductor. He is a thorough musician rather than a virtuoso, but his performances are never lacking in point, force, and distinction. The two-part Correlli work he plays here is genuine fiddle music, performed and recorded in most admirable fashion. It is to be recommended heartily.

Columbia 50162-D (D12, \$1.25) Sarasate: Zapateado, and **Drigo-Auer: Serenade** (from *Les Millions D'Arlequin*), played by **Efrem Zimbalist**, with piano accompaniments by **Emanuel Bey**.

The Drigo *Serenade* was a favorite among Zimbalist's acoustical Victor records, but surely he has never played it more gracefully than here. This is perhaps his most effective electrical release, for the recording is extremely clear and the playing admirably adapted to the character of the music—smooth and warm in the *serenade*, and clean and very vigorous in the *Sarasate* piece. A first-rate example of violin recording, and a coupling of pieces that should enjoy favor with almost every type of record buyer.

Edison 47001 (D12, \$2.00) Hubay: Hejre Kati—Scenes de la Csarda, Op. 32, No. 4, and **Vieuxtemps: Reverie**, Op. 22, No. 3, played by **Carl Flesch**, with piano accompaniments by **Raymond Bauman**.

It is a keen pleasure to find Carl Flesch's name again among the recording ranks, for he is a musician of sound attainments, one whose every performance is thoughtfully conceived and surely executed. The new Edison recording is irreproachable in every respect, handling the violin tone with excellent effect. There is a refreshing absence of surface noise. Both pieces are characteristic of their instrument, neatly adapted to display Flesch's light but firm tone in both energetic passage work and smooth cantilena. A good month for collectors of violin records when there are three disks releases of the quality of these by Enesco, Zimbalist, and Flesch.

Edison 11047 (D10, 75c) Rimsky-Korsakow—Kreisler: Sadko—Song of India and Coq d'Or—Hymn to the Sun, played by **Arcadie Birkenholz**, with piano accompaniments by **Herman Neuman**.

Birkenholz is a new name to me. She plays neatly, though with little distinction, but her violin tone is very thin and light.

Victor 1414 (D10, \$1.50) Dvorak-Kreisler: Slavonic Dance No. 1, in G minor, and **Songs My Mother Taught Me**, played by **Fritz Kreisler**, with piano accompaniments by **Carl Lamson**.

The acoustical version of the *Slavonic Dance* was on Victor 723, and the *Gypsy Song* on 727. These are welcome re-recordings, done in Kreisler's invariably immaculate style.

Columbia 50165-D (D12, \$1.25) Nardini: Andante Cantabile, and **Kramer: Silhouette**, played by **Yelly D'Aranyi**, with piano accompaniment by **Coenraad V. Bos** in the former piece and **Arthur Bergh** in the latter.

The Nardini piece is labelled "from 'Concerto'", but which one? His Op. 1 consisted of six! At any rate it is simple, rather sweet and old fashioned music and Miss D'Aranyi's playing is fine-fibred and free from affectation. Kramer's *Silhouette* is a graceful and innocuous waltz morceau, calling for double stops almost throughout and lent some distinction by the sonorous and rather intense performance.

Brunswick 15206 (D10, 75c) Eili, Eili (arr. Shalitt), and **Kol Nidre** (arr. Bruch), played by **Max Rosen** with piano accompaniments by **Richard Wilens**.

As in all the recent Brunswick violin releases* the recording is unusually good here. Rosen plays these familiar Jewish melodies in sonorous, full-blooded fashion. His violin tone is extremely broad.

Violoncello

Columbia 1886-D (D10, 75c) Rubinstein: Melody in F, and **Foulds: A Keltic Lament**, played by **A. Pini**, with piano accompaniments.

Pini plays the *Keltic Lament* with good broad tone, but his tone is less pleasing in the Rubinstein piece, nor is his performance as effective. A 'cello disk of merit, albeit of no decided distinction.

Chamber Music

Columbia Masterworks Set 118 (5 D12s, Alb., \$7.50) Brahms: Quintet in B minor, Op. 115, played by the **Lener String Quartet** (Lener, Smilovits, Roth, and Hartman) and **Charles Draper** (clarinet).

This recording—the only electrical one—of Brahms' *Clarinet Quintet* was reviewed from the imported pressings in the May issue, page 280. The claim that one knows Brahms without knowing this quintet is not unlike the claim of knowing musical literature without knowing Brahms. Of all his works it is inferior to none in indi-

viduality and gracious beauty. More than any other single work it contains the quintessence of his art. In the concert hall there is opportunity perhaps once or twice a decade of hearing it. Again the phonograph speeds our journey to one of the most delectable of all musical mountains.

R. O. B.

Imported

H. M. V. D1625 (D12) Liszt (arr. Muller-Berghaus): Second Polonaise, played by **Leo Blech** and the **Berlin State Opera Orchestra**. (Available through the American importers.)

Characteristic Lisztian pomposity played with such gusto that it sounds like much better music than it probably is. The recording is very strongly amplified.

German H. M. V. EJ-335-6 (2 D12s) Wagner: Tannhäuser—Overture, played by **Karl Muck** and the **Berlin State Opera Orchestra**. (Available through the American importers.)

It was just a few months ago that the Bodanzky-Columbia version of the Tannhäuser Overture came out, bringing the total of electrical recordings up to four—all of which have decided and individual merits. But this one by Dr. Muck combines and amplifies the virtues of the four others and is no less individual. It is not easy to restore freshness and vitality to war-horses as sorely ridden as the Tannhäuser Overture has been. Of the earlier attempts that by Coates was most successful to my mind on account of its masculine energy and frankness. Muck's performance does not have the exuberance of that by Coates,—but it has breadth and ripeness, serenity and yet abundant life. No one but Dr. Muck could have proportioned it so beautifully or played it with such richness and infinite care. One could not change a single tempo or detail of phrasing without destroying the perfection of his plan. The overture which we know so well surely does not contain such nobility and feeling as with which it is invested here. The perfection of the orchestral playing and recording are but details in a performance that is truly incomparable. Dr. Muck sublimates Tannhäuser.

Broadcast Twelve 5050-61 (3 D10s) Grieg: Piano Concerto, played by **Maurice Cole** and a **Symphony Orchestra**. (Available through the American importers.)

Broadcast Twelves are made by the British Vocalion Company under Marconi patents. They combine the playing capacity of twelve-inch disks with a ten-inch actual diameter. The surfaces are good and the recording very powerful, although not over-reverberant.

Although the complete versions of the Grieg Concerto take eight twelve-inch record sides in both the de Greef (Victor) and Friedman (Columbia) sets, the cuts are not extensive—the most noticeable is the omission of the orchestral passage opening the slow movement. But the tempo Cole sets is often forced; the last movement in particular is taken so hastily that it sounds fussy rather than genuinely animated. I have never heard Cole before, but these records bear out the British reviewer's description of him as a "sound general utility man." He gives an energetic performance and is ably backed up by equally vigorous orchestral playing from the anonymous accompanists. The work rushes along rather noisily and with very little subtlety, but it is quite effective in bluff, hearty way. The work itself is one of my personal "blind spots," but despite my lack of sympathy with the music I cannot fail to recognize Cole's lack of true insight into it. But for that matter he is no blunter than Friedman nor very much blunter than de Greef. The Grieg Concerto has yet to be recorded in a fully satisfactory reading. To the average listener who does not look for the subtler musical qualities, these records by Cole should appeal no less than the others, at least when the price is taken into consideration.

The real significance of this set is that it bravely experiments with the problem of good music at low cost. In this instance the experiment is not wholly successful from an artistic point of view, but it demonstrates that these little

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disks have great potentialities. They are to be watched—and heard.

Broadcast Twelve 5009 (D10) Chaminade: Automne, Grieg: Little Bird, and Sinding: Rustle of Spring, played by **Maurice Cole**. (Available through the American importers.)

Again the recording is good and Cole plays with much vigor and no great finesse. The pieces make no demands on the latter quality, however, and the performances are fully satisfactory. The Chaminade morceau is very slight, but Cole plays it expressively. Grieg's Little Bird is an amiable innocuous piece. I dislike the affectation of "piano-forte soli" on the labels. Is not "piano solos" sufficiently good English?

Regal 69266 (D10) Sibelius: Valse Triste, and Jarnefeld: Praeludium, played by **Sir Dan Godfrey** and the **Bournemouth Municipal Orchestra**. (Available through the American Importers.)

Regals are low-priced disks manufactured by the English Columbia Company. They correspond to Harmony records in this country except that their repertory includes "standard" as well as "popular" pieces. Sir Dan Godfrey's version of the Valse Triste is slow and lacking in breadth. The familiar Praeludium is done better, but neither performance is far from mediocrity.

Operatic

Victor Masterpieces Series AM-54 (19 D12s, 2 albums, \$28.50) Verdi: Aida, recorded in complete form by principals, chorus, and orchestra of **La Scala, Milan**, conducted by **Carlo Sabajno**. (Pressed for automatic instruments.)

THE CAST

AIDA	Dusolina Giannini
RADAMES	Aureliano Pertile
AMNERIS	Irene Minghini-Cattaneo
AMONASRO	Giovanni Inghilleri
THE KING	Guglielmo Masini
RAMPHIS	Luigi Mangrini
A MESSENGER	Giuseppe Nessi

Aida is commonly accepted as Verdi's most popular work, if not the most generally admired of all operas, and the reasons for its finding such favor are not hard to understand. Verdi's music is "popular" in the best sense of combining ready appeal with musical merit that is sound yet not profound enough to be beyond the easy comprehension of the average person. Verdi was to plumb greater depths in his last works, but here he finds a satisfying midground between the old and new operatic fashions. And for once the compromise is so adroit as to please the partisans of old and new alike. An electrically recorded version was an inevitability. This is the first, but

not the only one for the Columbia Company in England has also issued a complete version made under the direction of Lorenzo Molajoli. (Both sets are literally complete, including every note in the score.) A phonographic performance renounces the spectacular and pictorial appeal of the work which has played so strong a part in its popular success. But the music has withstood time's gnawing tooth better than the impressiveness and color of the staging and action. Hearing the records one concentrates on the music alone (of course with the action in mind's eye) and finds its surprisingly fresh and vital. Aida on records will lose none of its old friends and it is sure to gain many new ones.

The Molajoli version will presumably be released before very long under the American Columbia labels; comparisons will have to be deferred until that time. At present the Victor recording is available only in the automatic pressings. I sincerely trust that a conventionally pressed version will also be issued, for there are surely many owners of non-automatic instruments who will wish to purchase the records. Even the benefits of the automatic set is strongly negated by the impossibility of making the acts of the opera coincide with the "loadings" of the instrument. That is, the machine has to be re-changed in the midst of an act, even of a scene.

The recording of a complete opera must be considered as a whole, for while it is possible that individual scenes have been or will be recorded in superior versions, a phonographic performance of the entire work must be of one piece and by the same cast throughout. It is probably quite possible to make up a pastiche version of individual records of the separate scenes, but such a medley of different styles of singing and recording would be intolerable. This Victor version possesses a most satisfactory feeling of one-ness throughout. At times the recording varies in effectiveness and some of the singers do not strike their best stride until the work is well under way, but always one feels the force and surety of a single guiding mind. It is Sabajno who is to be given "star" honors even above Giannini. From the first note to the last the conductor is the dominant personality, holding the music in a firm and yet elastic grip. On records the music moves with more certainty than on the stage; pauses and action interruptions are reduced to a minimum. Sabajno wastes no time but he never allows himself to be hurried or flurried. A calm and competent man, a little cold perhaps, but keen and thoroughly dependable.

The orchestral playing is very clean throughout; sweet in the quieter passages, crisp and a trifle hard in the brisker moments. Like the singers it usually balks at a genuine *pp* (the *Preludio* is an exception), but it does not over-play, reserving its forces for the climaxes which come with redoubled effect. Part II, 20, and 22 might be singled out for their spacious sonorities and climactic power; and of course the Grand March and the vivacious Dance where the orchestra particularly distinguishes itself.

Giannini is a very happy choice for the title role; voice and manner are admirably adapted for the part. She sings with a grace and deftness that are very charming, and her voice has both restrained power and—especially in its upper register—a haunting loveliness. Cantabile and *fiortura* alike are taken with gracious ease and surety. Fortunately she makes no great dramatic efforts; there is abundant feeling in her singing, but great emotion does not become her. Indeed the entire performance is notable in that it avoids the usual Italianate excess of emotionalism. The conductor rather than the singers is to be accredited for this, as some of the latter betray a tendency toward intensity restrained with some difficulty under Sabajno's curbs.

Pertile is becoming well known to American record buyers. A typical robust tenor of the better class he fills his role competently but without marked individuality. I was a little disappointed in him on this score, but as the work progresses he becomes more spirited and has his voice in better control. Inghilleri is a splendid, sincere Amonasro and his great duet with Giannini in the third act is one of the topmost peaks of the work. The whole act indeed reveals the performers at their best, as it reveals the composer also at his best. There is magnificent music here and it is nobly sung.

Manfrini fills the role of Ramphis sturdily, shining particularly in his duet with Amneris in the opening of Act III (part 23). The recording is very good here. Minghini-Cattaneo has a pleasing voice but tends toward shrillness and a slight tremor. The minor parts are capably filled. Most striking, however, is the splendid way in which the ensembles and concerted scenes are balanced. The parts are well proportioned and unusually clear.

The flaws in the work—and they are relatively slight—are the occasional vagaries in the recording, one or two "swingers" among the discs, rather less immaculate record surfaces than one expects these days, and the disposition of the "breaks" for automatic instruments. The scenes divide themselves well into record sides, however, and it is not often that there is an awkward division of parts.

Summing up, the set is distinguished chiefly by Sabajno, Giannini, the effectively balanced ensembles, and the admirable work of the chorus and orchestra. There is much to admire and remarkably little to condemn. The purchase of so expensive a recording is not to be made without consideration, but there can be no question but that there is much more than one's money's worth here. The Victor Company may well be proud of its achievement. This Aida is a notable addition to the rapidly growing library of recorded operas.

Columbia Operatic Series No. 2 (15 D12s, 2 albums, \$22.50) **Verdi: La Traviata**, recorded in complete form by principals and chorus of **La Scala**, Milan, and the **Milan Symphony Orchestra**, conducted by **Lorenzo Molajoli**.

THE CAST

VIOLETTA	Mercedes Capsir
FLORA	Ida Conti
ANNINA	Ida Conti
ALFREDA	Lionello Cecil
GERMONT	Carlo Galeffi
GASTONS	Giuseppe Nessi
THE DOCTOR	Salvatore Baccaloni
THE BARON	Aristide Baracchi
THE MARQUIS	N. Villa

Much of my general comment above on Aida and recorded operas in general applies also to Traviata. Here again there are two electrical versions, by Molajoli and Sabajno, but in this instance the Columbia set is the first to be given American release. I made no comment on the libretto issued with the Aida set as I have not yet had the opportunity of seeing it, (sample-records are usually sent to us for review unaccompanied by album or booklet). The American Columbia libretto of Traviata has not been sent to the Studio either, but I presume that it is the same as that issued with the British set, which we have. This libretto has shared honors with the records in foreign reviews of the work, largely on account of the new English prose translation especially written for Columbia by Compton Mackenzie, Editor of our British contemporary, "The Gramophone." Mr. Mackenzie's translation is unsensational in itself,—it is merely a simple, lucid, idiomatic rendering of the Italian verse into flowing prose. Its significance lies in the sheer novelty of such merits being found in conjunction with an Italian operatic libretto. The usual translation is a veritable miracle of inflated fustian, acceptable neither as a translation or as intelligible English. The phonographic listener, bereft of the key that the action provides in stage performances, wants and needs to know exactly what is going on in the story and a translation like this meet that need perfectly.

Like Aida, Traviata is deeply stamped with the conductor's personality, and it is exceedingly interesting to compare Molajoli with Sabajno. Molajoli is equally competent in his own way, but he lacks something of the other's cool, unshakable poise. He is more enthusiastic and more often carried away by his own ardor. His work is less even than Sabajno's, and I much prefer him in the more spirited moments of the opera. Parts 2 and 27, for example, done with delightful vivacity. Again the orchestra and chorus are excellent, but the vocal ensembles lack the exquisite balance and clarity of those in Aida. The singers wax more excitable here, and not always are they able to avoid actual noisiness. The recording is more reverberant here and becomes rather too powerful in the climaxes, but elsewhere it is superior even to that of the

best in Aida, especially in the realistic way in which the voices seem to "float" out above the orchestra. Again the tempos are brisk and the forward movement of the work is never allowed to slacken. And despite Molajoli's less carefully restrained eagerness, he too avoids the pitfall of hurriedness.

The singers fill their roles well, but with the exception of Mercedes Capsir they do not display any marked individuality. Miss Capsir's voice is a fine, flexible instrument used with great spirit and litheness. I like the assurance and deftness with which she sings; I doubt, however, if her acting is as effective. Galeffi is the weakest member of the cast and his Alfredo has a decidedly lachrymose air.

A good performance on the whole, and although its merits are unevenly maintained. It has abundant vitality and impressiveness. It, too, should find a responsive public.
R. D. D.

Choral

Edison 11036 (D10, 75c) Russell: Vale, and Sans-Souci: When Day Is Sweet, sung by **The American Singers**, with accompaniments by the **Knickerbocker Ensemble**.

Male quartet singing in the old-fashioned, devotional manner,—well sung according to the standards for this type of music, and well recorded.

Victor 22052 (D10, 75c) Negro Spirituals—Somebody's Knocking at Your Door and Leaning on the Lord, sung by the **Utica Institute Jubilee Singers**, unaccompanied.

A characteristic release by a good Negro chorus. The pieces sung here are perhaps less effective in these arrangements than in solo versions, but they are sung with all the Utica Singers' customary directness and sincerity.

Victor 22036 (D10, 75c) Robison: Wake Up! Chillun, Wake Up!, and Ploddin' Along, sung by the **Revelers**.

The Revelers have not been at their best lately, but here they have selections admirably adapted for their characteristic style—now the accepted model for male quartet and quintet singing. The songs have a swing and the performances are first-rate. One of the best of the Revelers' releases.

Brunswick 20089 (D12, \$1.00) Whoopee Medley, and New Moon Medley, played by the **Colonial Club Orchestra** with vocal choruses.

The Colonial Club plays with a will, but medleys of this sort demand larger ensembles for their best effect, particularly when the music is as good as this by Donaldson and Romberg.

Victor 35970 (D12, \$1.25) Gems from "Follow Thru" and "Hold Everything," by the **Victor Light Opera Group**.

The music here is not up to that of the "New Moon", but it contains several hits and the Victor Light Opera Company is well equipped to perform it to good effect. The more jazzy instrumental passages are done very felicitously, and I much prefer them to the pseudo-Helen Kane renditions of some of the solos.

Vocal

Columbia 1885-D (D10, 75c) Huhn: Invictus, and Clarke: The Blind Ploughman, sung by **Fraser Gange**, with piano accompaniments by **Arthur Bergh**.

Both songs are well suited to Gange's powerful and somewhat heavy voice. His performances are restrained and yet effective.

Columbia 1897-D (D10, 75c) Strickland: Mah Lindy Lou and Ma Lil' Batteau, sung by **Sophie Braslau**, with piano accompaniments.

Miss Braslau does well with these familiar encore songs. Her manner is piquant without approaching the annoying

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kittenishness assumed by all too many singers in a song like *Lindy Lou*. Her voice is not very clear here, but curiously, its huskiness lends the performance an added charm.

Columbia 50163-D (D12, \$1.25) Tannhaeuser—Song to the Evening Star, and Lohengrin—Koenigs Gebet, sung by **Alexander Kipnis**, with orchestral accompaniments.

One has yet to be disappointed in a Kipnis record. Here his voice is a trifle heavy for the *Evening Star* aria, but his performance is a model of its kind. The *King's Prayer* is admirable suited to him and he gives it a noble and stirring performance. The accompanying orchestra gives him very able support.

Odeon (German list) 85209 (D12, \$1.25) Lehar: Hab' ein blaues Himmelbett, and Erwin: Vier Worte moecht' ich dir jetzt sagen, sung by **Richard Tauber**, with orchestral accompaniments.

The worldwide success of "*Ich küsse Ihre Hand, Madam*" has put a premium on Erwin's other songs. The one Tauber sings here approaches the tango hit more closely than the other Erwin songs I have heard on records. Tauber does it in his best style of graceful, piquant sentimentality. The performance has a real swing and charm. Léhar's song, familiar in the English version, "*My Little Nest of Heavenly Blue*," is also well sung, but it is over-faintly recorded.

Edison 47003 (D12, \$2.00) Aida—Celeste Aida, and Martha—M'Appari, sung by **Giovanni Martinelli**, with orchestral accompaniments.

This is the first of the new Edison needle-cut records I have heard, and a brilliantly auspicious forerunner it proves to be. Martinelli—now an exclusive Edison artist, I understand—is in his best vein; his performance of the *Aida* aria is given here with surprising gusto and élan. The *Martha* air is a little less striking, but impressive nevertheless. Yet it is the recording rather than Martinelli's full-blooded performance that most brilliantly distinguishes this notable disk. The broad, vibrant vocal line is recorded with the utmost brilliancy and clarity,—concert hall realism in truth. The surface is up to the best present day standards, as are the accompaniments by a good-sized orchestra under an obviously competent conductor. The new series gets off to an excellent start with a record like this; I trust that it is only the first of many equally meritorious.

Edison 47002 (D12, \$2.00) Pagliacci—Prologo, sung by **Mario Basiola**, with orchestral accompaniments.

The recording is nearly as good here, but the performance is much less electrifying than Martinelli's. Basiola, a prominent baritone of the Metropolitan Opera Company, has a good but rather heavy voice, and here it is handled rather unflexibly. The orchestral playing, too, lacks the vibrancy and crispness this music demands, and receives in such recorded performances as the memorable one by Lawrence Tibbett.

Victor 1415 (D10, \$1.50) Costa: Napulitanata, and Barthelemy: Chi Se Nne Scorda Cchiu, sung by **Tito Schipa**, with orchestral accompaniments.

A re-recording of Victor 952—two characteristic Neapolitan songs in Schipa's familiar manner. They are not of as great general interest as most of his performances, although the music rather than the singer is to be held to account for that. The accompaniments feature mandolines and guitars in Italianate fashion.

Victor 7085 (D12, \$2.00) Bach: Komm Suesser Tod, and Brahms: Wiegenlied and Sapphische Ode, sung by **Hulda Lashanska**, with Chorus and Orchestra.

This is easily Miss Lashanska's best record. She is in excellent voice and her singing is restrained and not without a quality of noble pathos. The chorus might have been omitted to good effect in the *Cradle Song*, however, as it is in the *Sapphic Ode*. The record is good, revealing the dark lush quality of Miss Lashanska's lower register, but in the Studio copy there was a bad pitch waver at the end of the "B" side due to imperfect centration. Bach's moving invocation to Death is given its full dignity and breadth; it is a particularly welcome release, for it has not been available electrically in this country.

Victor 1422 (D10, \$1.50) Trovatore—Stride la vampa!, and Samson et Dalila—Mon coeur s'ouvre a ta voix, sung by **Louise Homer**, with orchestral accompaniments.

Mme. Homer's recordings of these familiar contralto arias will undoubtedly please her public, but considered on their own musical and technical merits they are open to serious criticism. The persistent tremor in the vocal line is particularly objectionable. The recording does not seem up to the best standards, but possibly orchestra and soloist are more to blame for the lack of clarity and pointedness.

Edison 11038 (D10, 75c) Bohm: Calm as the Night, and Cowles: Forgotten, sung by **Theodore Webb**, with orchestral accompaniments.

A very nice record of so-called "standard selections." Mr. Webb has a rich, ringing baritone voice, and his performances are frank and unpretentious—models for this type of familiar song so often unbearably sentimentalized or over-done.

Edison 11039 (D10, 75c) Jacobs-Bond: Just A-Wearyin' for You and A Perfect Day, sung by **Elizabeth Lennox**, with orchestral accompaniments.

Miss Lennox also is to be commended on her lack of affectation. Otherwise this record calls for no special comment. Those who esteem Mrs. Carrie Jacobs-Bond's works will find these versions to their taste, unless they demand palpitating sentimentality in the singing as well as the songs themselves.

Victor 7086 (D12, \$2.00) Faust—Dio possente, and Traviata—Di Provenza il mar, sung by **Giuseppe De Luca**, with orchestral accompaniments.

The orchestra is unspecified in the *Faust* air; in the other it is given as the Metropolitan under Setti. There is an apparent difference in the quality of the recording of the two sides, for while that of *Dio possente* is good, the *Traviata* excerpt is extremely clear and realistic. Except for a rather marked vibrato De Luca is in good voice, and his performances are as always carefully considered, and straightforwardly executed. Clean, effective singing of this sort is first-rate recording material and this disk makes a worthy addition to Victor's enormous operatic repertory. It replaces De Luca's acoustical records of the same pieces (6079).

Victor (International list) 7064 (D12, \$2.00) Madame Butterfly Ancora un passo and E questo?, sung by **Margherita Sheridan**, with chorus, baritone, and orchestra.

Apparently this record was made with members of La Scala company. The baritone who has a brief part in the aria from Act II (*E questo?*) is unnamed, but he, the chorus, and orchestra give Miss Sheridan support that is both highly spirited and able. The orchestra in particular does well, and needless to say, Miss Sheridan sings the role for which she is well-known with her accustomed whole-heartedness. At times her fine voice takes on a slight hardness and the performance of *E questo?* is fervid to the very limit of pleasurable intensity, but the record will thrill every admirer of the music. Butterfly's entrance (*Ancora un passo*) is one of the most charming moments of the opera; the Victor Company does well to provide a version as capably done as this performance. More of Miss Sheridan's records would be welcome, and deservedly she should be given a place in the celebrity section of the Victor catalogue. The Foreign Record Department is to be congratulated on making her disks available, but I trust that they will not be denied the larger audience of a regular release. This particular record should enjoy a lively success, for while it is far from flawless, its vivacity and intensity give it authentic force and distinction.

Victor (International list) 7064 (D12, \$2.00) La Gioconda—Cielo e mar!, and La Forza del Destino—O tu che in seno agli angeli, sung by **Aureliano Pertile**, accompanied by **La Scala Orchestra** under **Carlo Sabajno**.

Another noteworthy La Scala recording of more restrained and considerably less striking qualities than the one above. Pertile is in good but rather subdued voice, and the performances are smoothly turned, without great animation.

Brunswick 4437 (D10, 75c) Foster: Old Folks at Home, and Molloy: Love's Old Sweet Song, sung by **Jessica Dragonette**, with orchestral accompaniments.

Miss Dragonette is an excellent choice for these old favorites; her simple, clear delivery and fresh voice give them a force and distinction that are absent in many re-

cordings by "celebrity artists." The recording is good, as are the orchestral accompaniments. I was quite impressed by the ingenious arrangement of Old Folks at Home until Dvorak's Humoresque was introduced contrapuntally on a solo violin. It is handled with discretion, but even so, are not Foster and Miss Dragonette quite able to speak ably for themselves?

Victor (Spanish list) 1368 (D10, \$1.50) **Fraga: La Sultana—Serenata Oriental**, and **Padilla: Que quieres que yo li haga**, sung by **Jose Mojica**, with orchestral accompaniments.

José Mojica, of the Chicago Opera Company, is well-known to opera goers as a tenor of worth if not great distinction. He recorded in the old days for Edison, and I believe he has had one or two electrical records for Victor before this one. (Possibly not, however; there is none listed in the general catalogue.) But the advent of the talking films has suddenly lifted Mojica into stellar ranks, for according to advance announcements he is the "find" the movie magnates have been looking for to star in a series of operas on the films. A personable young man, he "screens" no less well than he records. If his pictures prove the success that is enthusiastically prophesied they undoubtedly will be followed by a flood of disk recordings. Meanwhile one has this coupling of two light Spanish songs by which to judge him. Both are in sentimental vein and while not particularly noteworthy musically they are fair vehicles to demonstrate the pleasing, individual qualities of his voice and manner. It is obvious that he has decided personality. I am somewhat reminded of Richard Tauber, although Mojica's voice is still far from the highly flexible instrument of the German, nor is his individuality as vividly marked.

Brunswick 15205 (D10, 75c) **Rogers: At Parting**, and **Dvorak: Songs My Mother Taught Me**, sung by **Kathryn Meisle** with orchestral accompaniments.

I do not remember any previous records by Miss Meisle. Her voice is a rather dark and husky contralto, and she sings *At Parting* smoothly enough but with little distinction. *Songs My Mother Taught Me* is less effective, largely due to the thick orchestration of the accompaniment, although the performance itself is also on the heavy side.

Band

Victor (Italian list) V-62004 (D12, \$1.25) **Tosca—Motivi**, played by the **Royal Italian Marine Band**.

In this effective fantasy on *Tosca* motives the Royal Italian Marine Band gives its best recorded performance—one not incomparable with those by the Republican Guard Band of France.

Columbia 1887-D (D10, 75c) **Rohrer: Pennsylvania State Song**, and **Reeves: Second Regiment Connecticut March**, played by the **Columbia Band** under **Robert Hood Bowers**.

One of the better releases by the Columbia Band. Although it is obviously no large ensemble, it plays with a abundant energy. The recording is brilliant, but rather coarse.

Edison 11017 (D10, 75c) **Sousa: Stars and Stripes Forever**, and **Goldman: The Third Alarm**, played by **Goldman's Band**.

Mr. Edwin Franko Goldman and his celebrated band have been giving their usual summer concerts in New York City, this season with more than their usual success. It is good to see them back on records again. They thunder out the *Stars and Stripes* with great zest, but Goldman's own siren-embellished march is a shade less effective. The recording is good, but not as intensely brilliant as some of the other Edison releases—notably that by Martinelli.

Odeon (International list) 3537 (D10, 75c) **Sousa: Washington Post and Friendship Marches**, played by **Adolf Becker's Military Band**.

Rather laborious performances, brilliantly but coarsely recorded.

Odeon (German list) 10541 (D10, 75c) **Lehnhardt: Geburtstagsmarsch**, and **Oscheit: Nachtvoegel, Man lebt nur einmal**, played by the **Grosses Odeon Orchester**.

Spirited marches, but falling considerably short of the best standards of this organization.

Victor 22053 (D10, 75c) **de Lisle: La Marseillaise**, and **Ganne: Marche Lorraine**, played by the **Republican Guard Band**.

An apt choice of selections for the great French band. Curiously the performances are of rather mild merits only. No one could quarrel with the readings—for what band is better suited to play them?—but the playing and recording are hardly comparable with the fire and dash of last month's Sousa record, for instance.

Victor 22044 **Bucalossi: Hunting Scene**, and **Hindley-Lake: Patrol Comique**, played by the **Victor Concert Band** under **Rosario Bourdon**.

It seems hardly necessary to take Mr. Bourdon away from his overture field to conduct this type of descriptive music. These examples are better than many of their ilk and the performances have a snap and go worthy of better causes. The *Patrol* is an amusing little piece, especially as played so vivaciously, but the variant on a *Hunt in the Black Forest* is a rather labored effort for all the horn calls, hoof beats, and dog barks—the latter no doubt by "genuine bloodhounds." But undoubtedly a public awaits it.

Columbia 1912-D (D10, 75c) **The Star-Spangled Banner and America** played by the **Columbia Band**, with vocal choruses.

Staunch and highly-amplified recordings with vocal choruses by a male ensemble. A suitable record for assembly or playground use.

Brunswick 4428 (D10, 75c) **U. S. Field Artillery and Colonel Bogey Marches**, played by the **Brunswick Military Band**.

Highly spirited performance of two of Sousa's best marches. These are the only electrical versions and they are first-rate ones. The unnamed conductor is to be congratulated on the vim with which he has inspired his men.

Light Orchestral

Columbia 50160-D (D12, \$1.25) **Czibulka: Love's Dream After the Ball**, and **Linke: Indra Waltz**, played by **Edith Lorand's Orchestra**.

The *Indra Waltz* appeared last month on the Odeon lists. Probably this is a re-pressing of the same recording. Both it and the more familiar *Czibulka* piece are well suited to the Lorand Orchestra and provide ample solo work for Miss Lorand herself. The performances are up to the usual light orchestral standard, but they are less striking than some of Lorand's and Dajos-Bela's best records.

Brunswick 4426 (D10, 75c) **Serradell: La Golondrina**, and **Tenney: Mexicali Rose Waltzes**, played by **Louis Katzman** and the **Brunswick Concert Orchestra**.

Katzman has such a adept hand with waltzes that one is surprised to find these performances rather colorless. Both are quiet, and the Spanish flavoring is not very highly spiced.

Odeon (International list) 3536 (D10, 75c) **Chiquita and Maybe Waltzes**, played by **Dajos Bela's Orchestra**.

This is obviously the same ensemble that Dajos Bela uses in his current series of tango records. As in them the accordion and piano figure prominently in the orchestration, the piano with particular felicity. On the whole, however, these two waltzes are not as effectively played as the best of his tangos.

Odeon (International list) 3535 (D10, 75c) **Marie and Kossovo Waltzes**, played by **Paul Tiesen's Concert Orchestra**.

Fair waltz performances, played in somewhat inflexible fashion, and rather over-amplified in the recording.

Victor 22043 (D10, 75c) **The Wedding of the Painted Doll and Pagan Love Song**, played by **Nathaniel Shilkret** and the **Victor Salon Orchestra**.

The Pagan Love Song is given a typically sugared performance. I expected more of Shilkret's version of the deservedly popular Wedding of the Painted Doll, but it is lacking in piquancy and animation.

O. C. O.

Popular Vocal and Instrumental

The mid-season popular vocal and instrumental lists show a definite slackening in production, considerably more so than the dance releases. **Brunswick** provides the individual winners of the month, a fine record from Jessica **Dragonette** of Old Folks at Home and Love's Old Sweet Song (4437), and a first-rate disk of piano versions of Love Me and Leave Me and Lover Come Back to Me played by Lee **Sims**. Both records are well above the average. The other Brunswick leaders are 4412, whereon Jane **Pursell** sings quiet, rather pretty versions of From Sunrise to Sunset and Walkin' Around in a Dream, abetted by Rox **Fox**, the "whispering cornettist" who provides a very discreet obbligato; and 4445, Am I Blue and Moanin' Low given good full-voiced performances by Libby **Holman**. Featured above these are two by Al **Jolson** (4400-1), resplendent in a special gaudy orange envelope, and one by Harry **Richman** (4470). **Jolson** sings the hits from his new film "Say it With Song": Seventh Heaven, Little Pal, Why Can't You, and Used to You. Little Pal is a close brother to Sonny Boy and **Jolson's** performance is very impassioned indeed. I liked best his Seventh Heaven which is refreshingly livelier than the rest. There are the usual whistling and histrionics: a grand treat for his public. **Richman** sings My Baby and Now I'm in Love. The former is strenuously impassioned, but the latter is peppier and he does not shout so much. Among the race records mention should go to **Lovin' Sam** who continues his drollery on 7090 (Doodle It Back and Get Your Mind On It), and to Henry **Brown** and **Ike Rogers** with piano and trombone solos on opposite sides of 7086 (Stomp 'Em Down to the Bricks and Malt Can Blues—with much talking and guitarring on the side).

Among the other **Brunswicks** are 4467, intimate male trio versions of This is Heaven, and I'm Wild About That Baby sung by **Burtlett's Biltmore Trio**; 7089, undistinctive Lonesome and Riverside Blues by Coletha **Simpson**; 4164, Songbird Yodel and Happy Hawaiian Blues by the **Hawaiian Songbirds**; 4415, bland versions of Who (sic) Do You Miss? and You Left Me Out in the Rain sung by **Freddie Rose**; 4432, S'Posin' and Heigh-Ho Everybody by **Eddy Thomas**; and 4434, bright versions of Baby Oh Where Can You Be? and Miss You By **Dick Robertson**. There are many additional southern and race records of less general interest.

The **Edison** list is brief and not as striking as their dance group. The leaders are **Miss Patricola** in jaunty performances of Olaf and Nothing to Do (14001), Frank **Luther** in his genuinely amusing Barnacle Bill the Sailor and How to Make Love recorded recently by Victor also (20006); and Gladys **Rice** who sings My Man and My Melody Man in a pleasing light voice (11032). Vaughn **de Leath** is heard in various moods in I Got a "Code" in My "Doze", I've Got a Feeling I'm Falling (14002), Honey, and O! Susanna (11037). Current hits are supplied by the **Edisonsters** (14028—I Want to Meander in the Meadow and Peace of Mind), Scotch tang by Glen **Ellison** in Lauder's Boos o' th' House and When I Meet McKay (11046), conventional movie organ solos by John **Gart** in Coquette and Weary River (14008), sacred selections by Homer **Rhodeheaver** and Thomas **Muir** (11024—The City Unseen and When the Gates Swing Outward), Hawaiian stuff by the **Aloha-Land Serenaders** and **Palakiki's Hawaiian Orchestra** (11044—My Sweet Hawaiian Baby and My Heart Belongs to You), and "favorite tunes" by Vernon **Dalhart** and Frankie **Marvin**,—the former sings Polly-

Wolly-Doodle and Eleven Cent Cotton (20001) and the latter Ben Dewberry's Final Run and In the Jailhouse Now.

In a later **Edison** list are noteworthy releases by Bob **Pierce** ("Old Man Sunshine"), who sings King of the Bungaloes and Ya Gonna Be Home Tonight? in intimate style (11001); and the **Happiness Boys** who repeat their well-known performances of She Has a Little Dimple on Her Chin and the very amusing It Ain't No Fault of Mine (14010). Both of these disks are recorded with unusual clarity and brilliance and both should be popular. It Ain't No Fault of Mine is one of the best of the Happiness Boys' many skits.

Topping the **Columbia** is Ethel **Waters** again in hits from Moran and Mack's fast-approaching talkie "Why Bring That Up," Shoo Shoo Bogie Boo and Do I Know What I'm Doing? (1905-D). A fine disk, as good or better than her recent record of Am I Blue? and Birmingham Bertha from "On With the Show." **Ukulele Ike** has a very sprightly version of Hang On to Me coupled with a much more sentimental Just You—Just Me (1907-D). I prefer him in his lively moods, but he possesses a surprisingly varied delivery and even in glycine ballads he keeps well ahead of the average popular songster. James **Melton** does mildly well with not too intense versions of Ich Liebe Dich and At Close of Day (1917-D); not even Charles **Hamp's** fine voice can save his fulsome performances of Junior and Your Mother and Mine (1892-D); Frankie **Marvin** sings It's Funny When You Feel That Way and My Mammy's Yodel Song (1889-D); Lee **Morse** is considerably below her usual standard in Miss You and In the Hush of the Night (1896-D); the **Mystery Girl** is still pseudo-Kane in He's So Unusual and Do You Know What I'm Doing (1902-D); the **Pearce Brothers** work hard for laughs in If I Give Up the Saxophone and Barnacle Bill the Sailor (1895-D); Eddie **Walters** sings Won'tcha? and If I Were You (1914-D); and Ed **Lowry** sings conventional versions of Through and Ev'ry Day Away from Home (1909-D). Among the race records mention goes to **Quinton Redd's** spirited and quavering versions of There'll Be No Freebies and Have You Ever Felt That Way (14443-D), and Alberta **Hunter's** diverting but rather dubious My Particular Man and Gimme All the Love You Got (14450-D).

I seemed to have missed some of the **Okeh** releases. Besides a number of miscellaneous southern and Race disks, I have only three of special interest. Undoubtedly the others have been delayed and will be available for review next month. Meanwhile mention goes to 8711, whereon "Blind Willie Dunn", who was mentioned last month, plays Guitar Blues and Blue Guitars (Not the same piece backwards!) assisted by his **Gin Bottle Four**; 41274, smooth versions of Singin' in the Rain and Your Mother and Mine by Seger **Ellis**; and 8713, Funny Feathers and Dow Do You Do It That Way? by Victoria **Spivey**.

Victor's list is long, topped by the **Revelers'** disk of Plod-din' Along and Wake Up, Chillun! (22036—reviewed elsewhere). Billy **Murray** and Walter **Scanlon** hold an amusing causerie at a dance on one side of 22040 (Oh Baby What a Night) while on the other side Billy helps Aileen **Stanley** to sing Katie Keep Your Feet On the Ground. There are several good cracks in the former, and the latter has some topical interest. Johnny **Marvin** contributes no less than three disks to the month's out-put: I'm in Seventh Heaven and Used To You (21955), Baby Oh Where Can You Be and If I Were You (22039), Singin' in the Rain and Orange Blossom Time (22057). All are pretty good. Sophie **Tucker** has just one release this month, but it contains some powerful shouting in her old time manner. The pieces are Moanin' Low and Some of These Days, but Sophie not the songs is what matters. For the rest there are Gene **Austin** with highly sugared versions of Little Pal and Why Can't You (21952), and Maybe! Who Knows? and I've Got a Feelin' I'm Fallin' (22033). The latter is preferable by a wide margin. Morton **Downey** is likewise svruppy in Love is a Dreamer and When They Sing the Wearin' of the Green (22048), Franklin **Baur** sings smooth versions of My Sin and Junior (22050), and Jesse **Crawford** organ-izes Little Pal and Why Can't You (21951). Two amusing records are noteworthy in the "Native American Melodies" list: V-40102, Left My Gal in the Mountains and Barnacle

Bill the Sailor—No. 2 by Bud and Joe **Billings**; and V-40101, nonsense songs by Harry **McClintock** (Ain't We Crazy?) and "Peg" Moreland (He Never Came Back). The last-named song is decidedly amusing.

Novelty

Victor (International list) V-15 **Forest Concert**, Popular Melodies accompanied by **Nightingales and Warblers in Reich's Aviary**, Bremen, Germany.

Another record of birds in the famous Reich Aviary of Bremen. Undoubtedly it will be of considerable value to owners and trainers of canaries. The recording is clear and the birds seemingly in excellent voice.

Dance Records

The new **Edison** needle-cut records promise some excellent dance fare for the future. They have several very good orchestras playing for them and the recording is exceedingly sonorous and vibrant without the heaviness and blare of over-amplification. B. A. **Rolfe** and his **Lucky Strike Orchestra** are featured in five releases, all of them smoothly, effectively played, and with good vocal choruses: The Toymaker's Dream and Underneath the Russian Moon (11043), Fioretta and Dance of the Paper Dolls (14003), Blue Hawaii and Mean to Me (14006), Am I Blue? and Birmingham Bertha (14012), True Blue Lou and The Flippity Flop (14033). **Oreste** and his **Queensland Orchestra** turn in a very effective coupling of Me and the Clock and Tear Drops, done in sturdy, very sonorous fashion (14009); the **Picadilly Players** have a good Hittin' the Ceilin' coupled with an only fair Painting the Clouds with Sunshine by the **California Ramblers** (14034); the **Campus Cut-Ups** provide hotter bluer fare with interesting versions of Wabash Blues and Farewell Blues (11049); the **Seven Blue Babies** play a sprightly Heigh-Ho Everybody on 14016, and again the **California Ramblers** are less noteworthy in the coupling, Wedding of the Painted Doll; **Phil Spitalny** does well with Someday Soon and I Want to Meander in the Meadow (14035); and both **Harry Reser's Rounders** and the **Picadilly Players** are good on opposite sides of 14032, a peppy I'm Still Caring and spirited The One in the World, respectively.

Brunswick has one of the month's winners, Am I Blue? and Let Me Have My Dreams (from "On With the Show") in subdued but interesting performances by Tom **Gerunovich** and his orchestra (4429—a very appealing disk). And just as nice is Hal **Kemp's** ingeniously arranged versions of Hush of the Night and Where Are You, Dream Girl? (4124). Jack **Denny** does well in vigorous but very danceable versions of Sleepy Water and Finding the Long Way Home (4406) and Let's Dream and At Peep of Dawn (4405). Meyer **Davis** also has two commendable full-voiced disks, 4410 (An Eyeful of You and Every Moon's a Honey-moon) and 4414 (Am I a Passing Fancy and Miss You), but Ben **Bernie** is the hardest worker of the month, with three records to his credit. All the performances are pleasant, but none is distinctive: Seventh Heaven and Little Pal (4353), Why Can't You and Used to You (4354), Baby Where Can You Be? and Out Where the Moonbeams are Born—the prize title of the month (4438). Tom **Gerunovich** provides a melodramatic thriller in the Boogeyman is Here coupled with a sonorous but not exceptional There's a Sugar Cane Around My Door (4430); Earl **Burnest** has nice resonant versions of Now I'm in Love and Sweet Music; the **Cotton Pickers** provide rather conventional versions of Moanin' Low (coupled with Al **Goodman's** After Thinking It Over, on 4446, He's a Good Man to Have Around and Shoo Shoo Boogey Boo on 4447. In each the chorus by Libby **Holman** is the feature. Al **Goodman** does rough and ready versions of Or What Have You and I've Made a Habit of You (4383); **Carter's Orchestra** is dull in the Naughty Waltz and Three O'Clock in the Morning (4433); Bob **Haring** plays very heartfelt performances of At Close of Day and Ich Liebe Dich (4458); Roy **Fox** doesn't get very much animation into his versions of

Painting the Clouds and Tip-Toe Through the Tulips (4419); Carl **Fenton** does quite well with Maybe—Who Knows? and What a Day (4421); and Abe **Lyman** is considerably less stimulating than usual in Ain't Misbehavin'—Bashful Baby on the other side has more of his usual swing (4443). The best of the race disks is 7087, fine performances of Crooning the Blues and Lina Blues played by Jabbo **Smith's Rhythm Aces**. As usual there is some grand trumpeting and pianism.

Okeh provides some noteworthy dance music, leading off with Frankie **Trumbauer's** singular Shivery Stomp and smooth but ingeniously arranged Reaching For Someone (41268). Both pieces boast original beginnings and interesting treatment throughout. Joe **Venuti** and his **New Yorkers** take Little Pal and Seventh Heaven for their material so too much is not to be expected of them this month (41263). However the usual praise goes to Joe's fiddling and Smith **Ballew's** vocal choruses. Lous **Armstrong's** offering is Muggles and Knockin' a Jug (8703) and the piano and trumpet playings is as exciting as ever. Ed **Lloyd** plays a pleasing One in the World coupled with the **Travelers' Am I Blue?**, done in much bluer fashion than the other recorded versions to date (41259). The **Travelers**, directed by James **Dorsey**, are heard alone on 41260 in good but not exceptional versions of Breakaway and Baby Where Can You Be?. Clarence **Williams' Washboard Four** does some inspired and very blue washboarding in High Society and Whoop It on 8706; Sugar **Hall's** It Ain't No Fault of Mine has some fair nonsense verses (41269—A Four Leaf-Clover is the coupling); the **New York Syncopators** play smooth and rather pleasing versions of Now I'm in Love and The One I Love Loves Me (41264), and the **Roy Smeck Trio** brings up the rear with Honey and I'll Always Be in Love With You (41267), strongly featuring the Hawaiian guitar.

The two **Columbia** winners are 1903-D and 1891-D. On the former the **Ipana Troubadours** provide fair versions two fine songs from Gershwin's Show Girl music, Do What You Do and Liza; on 1891-D, the **Charleston Chasers** make a welcome reappearance in Moanin' Low and Ain't Misbehavin', fine blue playing and fine vocal choruses. Ted **Lewis'** offering is his own Lewisada Blues and I Love You (1916-D), his clarinet stars in the former and in the latter his singing—waxing very tenderly amorous. Clarence **Williams** is right up with the leaders with his catchy not-too-hot versions of Whoop It Up and I'm Not Worrying (14447-D); the choruses deserve special praise. Paul **Specht** has a fine coupling of Ich Liebe Dich and At Close of Day (1890-D), performances that are romantic and yet vibrantly alive. **Lombardo's Royal Canadians** are more sentimental and subdued than is there wont; I Get the Blues When It Rains and Kids Again (1888-D). Ernie **Golden** plays hearty, energetic versions of You're My Silver Lining and In the Hush of the Night (1906-D); Fletcher **Henderson** provides sizzling performances of Blazin' and the Wang Wang Blues (1913-D); Anson **Weeks** does smoothly well in Tear Drops and Now I'm in Love (1894-D), but less well with Only for You and Someday Soon (1915-D); Ben **Selvin** is frankly mediocre in Am I Blue? and Song of the Nile (1900-D); Fred **Rich** does fairly well with Song of the; Moonbeams and Don't Hang Your Dreams on a Rainbow (1893-D); the **Knickerbockers** provide lively versions of Where Are You, Dream Girl? and If I Were You; Ted **Wallace** plays the Moonlight March and Sweetness (1908-D), and the **Cavaliers** offer for their monthly waltz coupling If We Never Should Meet Again and When You Come to the End of the Day (1904-D).

The **Victor** list maintains a good average, but few disks are specially outstanding. Ted **Weems** is perhaps the leader with an amusing Piccolo Pete and Here We are (22037). The former piece gives free rein to a piccolo virtuoso and the latter boasts a good sturdy tune. **Weems** also does well in a lively Good Morning Good Evening Good Night, coupled with **Pancho's** ingratiating, highly danceable version of Peace of Mind. A third **Weems** disk is 22038, coupling What a Day and Am I a Passing Fancy done in his customary forthright vigorous fashion. Leo **Reisman** couples two good pieces, Moanin' Low and Ain't Misbehavin', on 22049, but although quite blue, neither performance is in his best vein. The **Blue Hatters** do very well with their peppy infectious performances of Low Down Rhythm and Gotta Feelin' for You on 22041, and

Takes You and Daddy Won't You Please Come Home on 22046. Frank **Luther's** vocal choruses deserve praise. The last-named song is particularly good; I hope that some recording company will snap up the services of the colored girl who sang it so fetchingly in George Bancroft's talking film, "Thunderbolt." George **Olsen** is in rather dull mood in Just Another Kiss and If We Never Should Meet Again waltzes (22042); I like better his Little Pal and Seventh Heaven (21945), and Reaching for Someone, coupled with **Shilkret's** Junior on 22035. Gus **Arnheim** provides songful versions of One Sweet Kiss and Now I'm in Love (22056); Lovable and Sweet on 22054 is less noteworthy, as its peppiness is rather forced. The coupling is a smooth Dream Memory by the **All Star Orchestra** in rather uncharacteristic form. Herman **Kenin** does smooth but rather colorless performances of After Thinking It Over and Walkin' Around in a Dream (21980); Rudy **Vallee** is exceedingly rapt and ecstatic in Baby Where Can You Be and You're Just Another Memory (22034) and decidedly colorless in Miss You and Heigh Ho Everybody (22029); Charles **Dornberger** makes a welcome reappearance but his Maybe—Who Knows? and I Want to Meander in the Meadow are not exceptional in any way (22031); **Shilkret** has a fair coupling of I'm the Medicine Man for the Blues—with good clarinet work—and Wouldn't It Be Wonderful? (22055), and Why Can't You and Used to You (21953). Best of the Southern releases is When Carolina Smiles and Just in Time, played by Billy **Hays** on V-40103.

—Rufus

Foreign Records

International. All the **Okeh** international releases are reviewed elsewhere in this issue: Popy's Oriental Suite, Japanese Lantern Dance, and Chinese Street Serenade, by **Dr. Weissmann** and the Grand Symphony Orchestra of Berlin; Marie and Kossovo waltzes by **Tiesen's** Orchestra; Chiquita and Maybe waltzes by **Dajos Bela's** Orchestra; Washington Post and Friendship Marches by **Becker's** Military Band. There are no international releases from **Brunswick**. Most of the **Victors** are reviewed elsewhere: Strauss' Radetzky March and Perpetuum Mobile by **Dr. Blech** and the Berlin State Orchestra, Freut Euch des Lebens by **Knappertsbusch** and the B. S. O., the Forest concert by nightingales in the **Reich Aviary**, Madame Butterfly arias by Margherita **Sheridan**, arias from Gioconda and Forza del Destino by Aureliano **Pertile**. In addition there are two tangos (Do You Love Me? and You Are Going to be Mine) by the **International Novelty** Orchestra on V-16, and the Tango delle Rose and Love Me Always Waltz by the **Victoria** Orchestra on V-17. The only **Columbia** releases in this classification are Viennese waltzes for Zither on 12109-F, and Hawaiian waltzes by **Jahrl's** Quintet and the **Columbia Novelty** Orchestra on 12110-F.

Arabian-Syrian. Mme. Omme **Kolsoum** of Cairo, Egypt, and perhaps the finest of all Arabian sopranos, has five **Victor** releases this month, each of a two-part romantic song. Nos. 4130, 4138, 4139, and 4140 are ten-inch disks, \$1.00 each, and 9441 is a twelve-inch disk, \$1.50. To the non-Arabian ears, at least Mme. Kolsoum's records are far more attractive and interesting than those of most recording Arabian singers.

Bohemian. **Victor** lists four releases, all recorded in Prague, and led by a fine chorus record by the "**Smetana**" choir (V-1008). Vlasta **Burian** sings topical songs on V-1009, **Hruska's** Orchestra plays a Ländler and a fox trot from the revue "His Majesty Spring" on V-1010, and the **Hermanjova Kapela** plays old Prague marches on V-1011.

German. There are no German releases this month from **Columbia**. **Okeh's** list is smaller than usual. Besides the Richard **Tauber** and **Grosses Odeon** Orchestra records reviewed elsewhere, there are only three: a two-part Vogelhändler Potpourri (85208) done in spirited but rather unpolished fashion by the **Grosses Streichorchester** with vocal soloists, a two-part comic sketch (10543) in Pfälzischer dialect by **Elise de Lank**, and folksongs with yodeling (10542) by the **Jodler Gruppe Allgau** of Immen-

stadt. Topping the **Victor** list is a record by Germany's "whispering baritone," Austin **Egen**, singing Ich küsse ihre Hand, Madame and Was weisst denn du in very intimate and rather pleasing manner; the recording is very clear (V-6031). The other ten-inch disks are V-6029, Old Prussian army marches Nos. 9 and 10 by the **Grosses Militärorchester**; V-6030, yodeling by **Die Scheidegger Sieben**; and V-6028, songs by Willy **Ostermann**. The two twelve-inch disks (\$1.25 each) are V-56021 a two-part Soldatenliedermarsch Potpourri by the **Manhattan Quartet** and **Victor Militärkapelle**, and V-50009, the two-part Strauss Waltz conducted by **Knappertsbusch** and reviewed elsewhere in this issue.

Greek. **Odeon** features Amalia **Bakas**, soprano, on 82540; the **Rassias** Orchestra on 82541; and the **Roubanis** mixed chorus on 82542. **Victor** features the **Costas Gadinis** Instrumental trio on V-58026; Alexis **Zoumbas**, violinist, on V-58027; **Epitropaki** and **Jordanou** in songs on V-8001; and Zeibekiko songs from Rivali and Aidin by Manolis **Karapiperis** with boujouki and castenet accompaniment (V-58028.)

Hebrew-Jewish. **Victor** lists two Red Seal twelve-inch disks (\$1.50 each): on 9401 Cantor Sawel **Kwartin** sings the Song to David and on 9402 Cantor Josef **Rosenblatt**, Henry **Rosenblatt** and chorus sing the Shaboth Rosh Chodesh Prayer. They are four **Vocalion** two-inch disks, comic scenes by **Wilner** and **Weintrub** (67146), songs by **Michalesko**, baritone (67152), songs by **Lebedeff**, tenor (67154), and fox trots by **Olshanetsky's** Orchestra (67159).

Hungarian. **Odeon** offers two unusually fine records, mixed choral selections, sturdily sung, by the **A. M. Kir. Operahaz Kamaraenek Egyuttese** Chorus (12031), and a singular coupling of unaccompanied solos on a wind instrument something like an English horn (12028)—**Olah Lajos Tarogato Mester**). The **Kurina Gypsy Orchestra** plays very strange selections on 12029, and there is a comic duet on 12030. The **Victor** leaders are the two records by **Dohnanyi** and the **Budapest Philharmonic** Orchestra. V-60001 (Rakoczy March and National Anthems) is reviewed elsewhere under "Orchestral." On V-11008 (ten-inch) **Dohnanyi** conducts Erkel's Hymnus and Egressy's Szozat (national anthem) in straightforward, unpretentious, but effective performances. The other **Victor** releases are csardas performances on V-11010 and V-11012, and a two-part sketch, Amusement in America, on V-11011.

Irish. **Columbia** is alone in the field, but its list is short this month: accordion solos by Peter J. **Conlon** (33349-F), hornpipes and reels by **Carney and Morrison**—bagpipes and violin (33350-F), a jig and song by the **Flanagan Brothers** (33351-F.)

Italian. This month **Brunswick's** star, Gilda **Mignonette**, sings songs by de Curtis, Lama (58175) Martinelli and Tagliaferri (58176). The **De Luca** Orchestra couples an Italian waltz and mazurka on 58137; Roberto **Ciamarella**, baritone, sings Neapolitan songs on 58131; Paolo **Dones**, baritone, sings Sicilian songs on 58147; Giuseppe **Spilotros**, comedian, gives Barese comic sketches on 58159; and Raoul **Romito**, tenor, sings Torna a Surriento and Povera Lina on 58170. **Columbia** features a very brilliant march record by the **Milan Symphony Orchestra** (conductor unnamed) heard in Marcia Reale con Fanfara and Giovinezza (14470-F). Among the others are sketches by **Rosa's** Company on 14469-F, waltzes by the Orchestra **Veneziana** on 14475-F, songs by Romito on 14472-F, and accordion solos by **Pezzolo** on 14474-F. **Odeon** lists songs by **Bascetta** (9450), **Gabre** (9451), **Cittarella** (9452), tangos by the Orchestra **Ferraro** (9453), and a waltz-schottische coupling by the Quartetto **Paladino**. The **Victor** leaders are the **Sheridan** and **Pertile** records reviewed elsewhere, and a splendid band performance of a two-part Tosca Fantasy played by the **Corpo Musicale della R. Marina Italiana**, brilliantly recorded (V-62004). The other releases are comic sketches by **Petrolini** V-12051, songs by **Serra** and **Ruffino** (V-12052-3), dances by the **Sestetto di Varieta** (V-12055), and Sicilian songs by Paolo **Cittarella** (V-12056.)

Porto-Rican. The Orquesta **Brunswick Antillana** plays dance music on **Brunswick** 40737 and 40738; the Trio **Boricua** plays on 40735; and the Trio **Poncena** sings on 40736. The five **Victor** releases (46327-41) are all by **Canario** and his company.

Portuguese. **Columbia** 1066-X couples military marches brilliantly played by the **Banda da Guarda Republicana do Porto**, conducted by Captain Antonio Alves. Nos. 1067-X and 1068-X are by **Sofia Pedreira**, soprano, and **J. Costa**, baritone, respectively.

Roumanian. **Columbia** is alone here, too, with popular songs by **Theodoreescu** on 31088-F and orchestral sketches on 31087-F.

Russian-Ukrainian. **Victor's** leaders are V-21010, coupling the **Russian Symphonic Choir**—less interesting than usual—in Kabilchich's arrangement of Dubinushka, coupled with an arrangement of the Red Sarafan apparently for balalaikas, although the label credits the **Aristoff Choir** with the performance; and V-71017, a Benediction sketch. **Columbia** features songs by **Zukowsky and Krasnowska** on 27188-F and sketches by the **Bratia Orchestra** on 27190-F. **Odeon** has a very pleasing dance record played by the **Russian National Orchestra** (15111), and folksongs by **Shkimba's** Company (15110).

Spanish-Mexican. From the very long Brunswick list the following records might be selected for special mention: 40682-3, songs by **Los Trovadores** to guitar accompaniment; 40721 and 40719, dances by the **Marimba Garcia Chiapas-Mexico**; 40726 and 40734, original songs by **Ramos and Ramirez**; 40722, guitar solos by **Genaro Veiga**; and 40733, dances by the **Rondalla Usandizaga**; Among the **Odeons** are clarinet solos on 16601, a waltz-polka coupling by the **Banda Mexicana Okeh** on 16379, and sketches on 16376 and 16375. **Columbia** lists sketches on 3608-X, 3609-X, and 3650-X; dances by the **Orquesta Viva-tonal** on 3600-X; and selections by the **Banda Chihuahua** on 3569-X and 3570-X. Besides the **Mojica** record (reviewed elsewhere) on the **Victor** list, one might single out: songs by **Pulido** (81924), popular hits by **José Bohr** (46254), a duet by **Cueto and Mejia** (46155), dances by the **Orquesta Vicente Sigler**—one in honor of the prize-fighter, "Kid Chocolate" (46328), duets by **Cueto and Arvizu** (46109), and songs by the **Trio Garnica-Ascencio** on 46165-6 and 46271-3.

Scandinavian. The best is a fine choral coupling, very powerfully recorded, by the **Stockholms Studentsangare-forbund** (**Odeon** 19283). Other **Odeons** offer dances by **Dajos Bela's** Orchestra on 19284 and songs by **Oscar Ralf** on 19285. **Victor** lists sacred songs by **Folke Anderson** (V-24018), dances by the **Svenska Sjomans Orkestern** (V-20011), and accordion duets by **Syvetsen and Gustavsen** (V-20010).

Turkish. The only releases are **Columbia** 40016-F and 81005-F (scarlet seal), popular songs by **Algazi Effendi**, tenor, and instrumental selections by the **Troupe Festivale** (95 instruments).

Special Note: Many excellent Roumanian, Hungarian, Russian, etc., records are included in the special **Edison-Bell** reviews elsewhere in this issue.

S. F.

Too Late for Classification

Odeon 3262-3 (2 D12s, \$1.25 each) **Popy: Suite Orientale**, played by **Dr. Weissmann** and the **Grand Symphony Orchestra**, Berlin.

Francis Popy and his Oriental Suite are probably quite unknown in this country except to those veteran phonophiles who possessed the old Polydor disks of the work as played by Paul Goodwin's Orchestra. This recording was a feature of the light music section of the Studio library and it still can be heard with pleasure. But now Dr. Weissmann comes along with a veritable super-recording which Odeon is alert to give early American release. The piece is on the type of Luigini's familiar Egyptian Ballet, employing the conventional oriental musical devices, but it employs about all of them and with a very brilliant hand. Herr Popy will not startle the world with his originality, but he is a first-rate craftsman. The musical directors of the talking film companies should hasten to get in touch with him. The Oriental Suite is excellent movie music, but it is played here with such surprising bravura that it will fascinate listeners of almost all musical tastes. Dr. Weissmann and the recorders quite out-to themselves in

this recorded performance; the disks should command a most extensive and lively sale.

The four pieces (one to a record side) are *The Bayaderes*, *On the Banks of the Ganges*, *The Dancers*, and *The Patrol*. Popy writes luscious tunes and piquant dance rhythms, and he knows his orchestra. As a study in instrumentation alone the work is worthy of study. I hope that these records will lead to the work's taking a rightful place on popular symphonic programs. It is unashamedly type music, but it is the very best of its type, for Popy even out-Ketelbeys Ketelbey, and Dr. Weissmann adds the further spice of a dazzling performance.

Book Reviews

Le Phonographe by **A. Coeuroy** and **G. Clarence**. Published in "Les Documentaries" series, **Editions Kra**, 56 Rue Rodier, Paris, France. Price in France, 12 francs. Paper covers. 194 pages.

M. Andre Coeuroy, author of "Panorama de la Musique contemporaine", and Mlle. G. Clarence, both enthusiastic admirers and keen students of phonograph, have achieved in this compact little book a brilliant if rapid panorama of phonograph history and activities. The table of contents gives an idea of its comprehensive scope: I. The phonograph's Ancestors—legends and prophets, pioneers and inventors, Cros and Edison. II. The Present Technique of the Phonograph—A recording session at the studio, the pressing of the disk, instruments, needles, etc. III. The Phonographic Life—phonographic concerts, "phonomanes" and "phonophiles," phonographic publications and criticism, the phonograph and the arts, phonograph clubs, etc. IV. Problems of the Phonograph—mysteries of voices, timbres, jazz, noises; problems of amplification, radio, talking films, etc. IV. The Phonograph in the Service of Science and Education—phonographic archives and museums, music and folksong, phonetics and languages, municipal record libraries, etc. VI. Horizons. VII. Bibliography.

The authors write in lively fashion, sometimes to the point of rhapsody, but they are well grounded and their enthusiasm is very infectious. (Their language, by the way, is for the most part quite simple and not too difficult for Americans who have not entirely forgotten their college French.) Considerable attention is paid to jazz and popular music records, evidently taken much more seriously by French critics than those in this country. Of particular significance is the study of phonographic archives containing recordings of folksong, dialects, etc. It appears that a number of museums and universities have established libraries of this sort. Extensive collections of folksong "phonogrammes" have been made by the Hungarian composers, Bela Bartok and Zoltan Kodaly, for example. The Bibliography will be of particular value to earnest "phonophiles". (The authors give the **Phonograph Monthly Review** the honor of topping the list of phonographic "revues".)

There is an index and a few illustrations. More of the latter would have been desirable, but as it is "Le Phonographe" is one of the most significant works in phonograph literature, and one that deserves a place in every record collector's library. No indication comes to hand of the cost of the book postpaid to the United States or other countries outside of France, where the price is 12 francs, but undoubtedly the publishers will be glad to supply full information upon request. (Editions Kra, 56 rue Rodier, Paris France.)

F. F.

The photograph on the front cover of this month's issue is of John McCormack, the noted tenor, an exclusive Victor artist. Mr. McCormack's extensive series of acoustical recordings is now rapidly being replaced by electrical versions.

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Photograph on front cover: *John McCormack*, exclusive Victor Artist.

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